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## A Portfolio of Compositions and Commentary

Nesbit, Edward

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# **A PORTFOLIO OF COMPOSITIONS AND COMMENTARY**

Edward Nesbit

Submitted to the University of London  
for the degree of Doctor of Philosophy

2013

Music Department  
King's College, London

## Abstract

This portfolio consists of seven compositions:

1. *Antiphonies* (5 players)
2. *The Forest* (chamber orchestra)
3. *A Pretence of Wit* (soprano and piano)
4. *Concerto* (solo violin and seven players)
5. *Parallels* (symphony orchestra)
6. *Chants of Night* (15 players)
7. *Deor* (baritone and 10 players)

In these pieces I explore a variety of melodic styles. Some of the melodic material is very formal and regular, and involves a high degree of internal repetition, while some is irregular and *quasi*-improvisatory, involving only a minimal degree of internal repetition. Most of the melodic material, however, exists somewhere between these two poles. I investigate the many different roles which such melodies can play in a musical structure. These pieces espouse a structural thinking encompassing a wide variety of material, but attempt to find unity and coherence even within the most extreme of contrasts. Each of these pieces also constitutes a dialogue, more or less explicit, with other works of art and artistic ideas. This dialogue is sometimes with works of literature, particularly in the works which involve the setting of text, but is more commonly with other composers and pieces of music.

## **Acknowledgements**

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## Table of Contents

1. Introduction .....	6
2. Antiphonies .....	9
3. The Forest .....	14
4. A Pretence of Wit .....	19
5. Concerto .....	27
6. Deor .....	35
7. Parallels and Chants of Night.....	43
8. Conclusion .....	54
9. Bibliography.....	56

## **List of Submitted Scores (bound separately)**

*Antiphonies* (2009-10) – 5 players

*The Forest* (2010-11) – chamber orchestra

*A Pretence of Wit* (2010) – soprano and piano

*Concerto* (2011) – solo violin and seven players

*Parallels* (2010-11) – symphony orchestra

*Chants of Night* (2012) – 15 players

*Deor* (2012) – baritone and 10 players

## **Audio Material (attached inside front cover)**

### 1. *Antiphonies*

Lontano, Odaline de la Martinez (cond.)

King's College, London, 30<sup>th</sup> May 2010

*The Forest*

### 2. I

### 3. II

Orchestre National de Lorraine, Jacques Mercier (cond.)

The Arsenal, Metz, France, 6<sup>th</sup> July 2010 (movement I), 9<sup>th</sup> July 2011 (movement II)

*A Pretence of Wit*

### 4. The Dawn

### 5. The Hawk

### 6. To his Heart, bidding it have no Fear

### 7. To a Squirrel at Kyle-na-no

### 8. In the Seven Woods

Anna Patalong (soprano), Elizabeth Rossiter (piano)

The Forge, Camden, 20<sup>th</sup> November 2012

*Concerto*

### 9. I

### 10. II

Players from the Philharmonia Orchestra, Maya Iwabuchi (violin), Clark Rundell (cond.)

Royal Festival Hall, 9<sup>th</sup> June 2011

*Parallels*

### 11. I

### 12. II

London Symphony Orchestra, François-Xavier Roth (cond.)

LSO St. Luke's, 28<sup>th</sup> October 2012

### 13. *Chants of Night*

Nouvel Ensemble Moderne, Lorraine Vaillancourt (cond.)

Salle François-Bernier, Domaine Forget, Québec, 23<sup>rd</sup> August 2012

NB *Chants of Night* has been extended since the recording was made, and it is the revised version which is presented in this portfolio.

## **1 – Introduction**

Any set of seven pieces written over a three-and-a-half year period will inevitably contain within it a high degree of diversity. Indeed, to a significant extent the success of any given piece relies on its very uniqueness, and it was my intention that each piece in this portfolio is a ‘special case’ which defines its own terms and is not merely representative of the portfolio as a whole. Equally inevitable, however, is the fact that common themes and preoccupations will emerge between the pieces. A composer cannot re-invent himself for every piece, and there are many characteristics that many or all of these pieces share, through conscious intention or otherwise. In this introduction I will outline the three concerns that I see as being the most important points of similarity between the pieces.

### **i – Function of Melody**

Melody is a prominent feature of all seven works in the portfolio, and can be divided into three broad categories:

- a) Melody as a constituent part, though not necessarily the most important part, of a contrapuntal texture, for example *Antiphonies* bb. 1-27 and the first movement of *Concerto* bb. 33-39.
- b) Melody as the foreground of the texture, for example *Chants of Night* bb. 24-33 and *Deor* bb. 35-60.
- c) Melody as a structural goal, for example the Cor Anglais melody in *The Forest* and the refrain in *Deor*.

### **ii – Contrast**

As a listener, I have always been more drawn to music which incorporates contrasting materials and textures than to music which remains within a narrowly defined sound world.



The idea of contrast is central to my own compositional thinking, and can also be divided into three categories:

- a) Contrast within a texture through the superimposition of different materials, for example: the superimposition of materials associated with nature and man in 'The Dawn' from *A Pretence of Wit*; the violin open E string which appears repeatedly throughout the second movement of *Concerto* and is always in opposition to the rest of the ensemble; and the dichotomy between the oboe solo and its accompaniment in bb. 107-115 of *Chants of Night*.
- b) Contrast within a movement. Sometimes this comes about as a natural result of a 'symphonic', developmental structure, for example in the second movement of *Parallels* and in *Chants of Night*; sometimes the contrasts are starker and more frequent, and contrast rather than development becomes the overriding structural principle of the piece, for example the interplay between the materials associated with nature and man in 'In the Seven Woods' from *A Pretence of Wit* and the contrast between the two strophes in first movement of *Parallels*.
- c) Contrast between movements. In *The Forest*, the contrast is a developmental one, with the second movement growing out of the first; in *Parallels*, the contrast is starker, but the shared material between the movements mediates to an extent between the movements; in *A Pretence of Wit*, the movements are unconnected; in *Concerto*, the movements are not only unconnected but contradict each other in an extreme manner.

It goes without saying that the categories which I have labelled above with respect both to function of melody and to contrast are very flexible, and could perhaps more accurately be described as tendencies. While the examples given above are neat examples of

the category which they illustrate, many other passages fall between categories, and display characteristics of more than one.

### **iii – Dialogue with other Music**

No music, of course, is ever written in a vacuum. Every piece of music exists – and acquires its significance – in the context of other music, and other extra-musical ideas, which have influenced it. This process interests me a great deal, and is something with which I frequently engage on a conscious level. I am interested in taking inspiration from extra-musical sources, and from literature in particular; the title *Chants of Night*, for example, is a quotation from Wallace Stevens’ poem ‘Re-Statement of Romance’. I am, however, more frequently engaged in taking inspiration from musical sources.

In two instances in this portfolio this involves near-literal quotation of another piece of music: Sibelius’ *The Tempest* Prelude in bb. 159-160 of *The Forest*, and Schubert’s ‘Der Leiermann’ from *Winterreise* in bb. 1-4 of ‘In the Seven Woods’ from *A Pretence of Wit*. In both of these cases there is an extra-musical link between my composition and the source of the quotation, as will be discussed in the commentaries below.

More frequent than quotation, however, is the process of taking as a starting point a piece of music from the classical repertoire and then re-imagining it on my own musical terms. Examples of this include *The Forest*, which is a homage to Sibelius’ *Tapiola*; ‘The Hawk’ from *A Pretence of Wit*, which is a homage to Mussorgsky’s song ‘Svetik Savichna’; and bb. 67-92 of *Chants of Night*, which is a homage to Enescu’s ‘Carillion Nocturne’.

I will now proceed to discuss *Antiphonies*, *The Forest*, *A Pretence of Wit*, *Concerto* and *Deor* individually, and then, using as examples *Parallels* and *Chants of Night*, explain more broadly the technical procedures common to the whole portfolio.

## 2 – Antiphonies

*Antiphonies* deals with the superimposition of different musical materials, and the different possible relationships between the superimposed materials is explored over the course of the piece. *Antiphonies* is constructed from three discrete groups of musical material, all of which are shared between all the instruments:

- I. sustained melodic lines, which are the main source of linear continuity;
- II. faster rhythmic material, which functions to ensure forward momentum;
- III. staccato notes, appearing almost always in pairs, which act as a foil for the other two material groups by their lack of linearity.

Within this somewhat static framework I tried to create as much variety as possible, and so divided the piece into four contrasting sections with coda. These sections correspond loosely to the movements in a classical multi-movement form, and are divided as follows: first movement bb. 1-53; scherzo bb. 54-106; slow movement bb. 107-123; finale bb. 124-145; and coda bb. 146-162.

Moreover, I identified three principal variables which define the relationships between the materials:

- I. the degree of hierarchy between the materials, and their relative importance;
- II. the degree of contrast between the materials;
- III. the degree of interaction between the materials.

The manipulation of these variables constituted an important aspect of generating the structure.

The piece opens with relative stability. In bb. 1-27, Material I (the sustained melodic lines, here shared between the two flutes, violin and viola) constitutes the foreground. Material II (the rhythmic material, here in triplets and shared between the same four instruments) provides an accompaniment which in all its aspects supports rather than

undermines the foreground: it occupies the same register, it occupies the same harmonic field, and its rhythm is a diminution of the principal rhythmic pattern of the melody.

Even material III (the staccato notes), although in some ways clearly separated from I and II, shares with them the important pitch class  $D^b$ , and the interval of the tritone. Moreover, the phrase structures of the different materials coincide. Material I opens with a harmonically closed 16-bar phrase which is curtailed by one bar (giving 4+4+4+3), and then builds sequentially and more irregularly to its peak at b. 24 followed by a transition into the following section at b. 28. Material III interacts with this structure very closely and complements it. The background stasis of I in bb. 1-13 is emphasised by the literal stasis of III, where only the pitches G and  $D^b$  are used; however, as soon as material I arrives back to its harmonic starting point at b. 13, material III moves away from its original harmonic area by introducing the pitch class A, destabilising the harmony and precipitating the irregularity and harmonic movement which follows in all three material groups.

In the following section (bb. 28-54) the relationships that have been established start to fragment, and ultimately metamorphose into something very different. Material III, far from interacting closely with the other material as it has done until this point, moves to the piccolo two and a half octaves above the rest of the texture and into a foreign harmonic area, interjecting at apparently arbitrary intervals. Moreover, the clear hierarchy that has been established between I and II starts to break down, with II taking the foreground at first momentarily at b. 29:3-4 and finally becoming the undisputed solo line in the marimba at bb. 41-47. Meanwhile III has, beginning with piccolo and marimba at b. 36, moved into a different metre entirely, with three rather than four semiquavers between each beat; it retains these rhythmic characteristics until the end of b. 47, and in this form it provides and accompaniment to the marimba solo.

The following 'scherzo' section can be divided into two broad sections: in the first (bb. 54-88), I is played by the strings and II is played by the piccolos; in the second (bb. 89-106) this relationship switches, with I being played by the piccolos and *vice versa*. Within this framework various changes of perspective occur. At the start of the section material II is unambiguously the foreground, with I functioning merely to provide a harmonic background. Starting with b. 58, however, I starts to assume a linear identity of its own, and at b. 67 transforms into foreground melodic material closely related to the melody from the opening of the piece, with II having been reduced to harmonic stasis and a merely accompanimental role. This process then happens in reverse, with the flute material gradually transforming from inconspicuous staccato quavers at b. 67 to rather more prominent legato semiquavers; this effects a transition into b. 89, where the piccolos switch to the legato material I. Conversely, the *pizzicato* notes which constitute the strings' arrival at material II at b. 89 have been appearing gradually since b. 80.

The second part of the scherzo (bb. 89-106) functions primarily as a transition into the slow section. Material I in the piccolos begins as another variation of the opening melody but, with rhythmic 'shakes' beginning at b. 96:1, transforms into the ornamental piccolo lines of bb. 107-115. Similarly, the continuous semiquavers and emerging scotch snap rhythm in the violin at bb. 92-106 presages the sextuplet semiquaver texture in the strings starting at b. 108:4.

The music at bb. 107-145 (corresponding in the scheme outlined above to the slow movement and the finale) takes on a very different set of characteristics. No longer are the materials complementing each other, accompanying one another, or reinforcing one another. Rather, the materials are highly contrasted, with different rhythmic, pitch and registral characteristics, and are interacting with each other only on the broadest level; they are, essentially, in opposition to each other.

This tendency reaches perhaps its most extreme point at bb. 124-137. If material II (on violin and viola) is rhythmically regular, involves a high degree of surface movement, and is largely very quiet, material I (played by flute 1) embodies the exact opposite of these characteristics: it is rhythmically highly irregular, incorporating a large number of irrational values (and as a result coinciding with II only rarely); its note values are typically many times the length of those of II; and it is frequently at a high dynamic level (although the low register of the flute does to a certain extent lessen the degree of the dynamic contrast with II).

Moreover, the harmonic structures of materials I and II over the course of the passage are also in opposition to one another. II is harmonically closed: at the start of the passage at b. 124:1 the *sforzando* notes on violin and viola outline the chord  $G^4-D^5-A^5$ . Subsequent pairs of *sforzandi* (always one on each string instrument) outline different chords and constitute a move away from the original harmony, only to arrive back home to  $G^4-D^5-A^5$  at b. 135:2. The harmony of material I, on the other hand, is highly goal-driven, in that it consists of elaborations upon a steadily rising scale: C at b. 124:3; D at b. 126:1;  $E\flat$  at b. 126:4; F at b. 129:1; G at b. 132:2;  $A\flat$  at b. 133:3;  $B\flat$  at b. 136:4; B at b. 138:1; and finally C at b. 146:1.

Meanwhile material III is undergoing an entirely different evolution. When the first pair of staccato notes appears on the marimba at b. 124:2, the second note is three semiquavers after the first. This rhythm (the interval of three semiquavers) is then transformed into the metre at b. 138, where alto flute and marimba are effectively playing in 12/16 against the other instruments' 4/4, thus creating the polyrhythm which was first encountered, as noted above, at bb. 36-47.

The coda (bb. 146-162) functions as a resolution of the tensions of the preceding sections, and for this reason behaves in several respects quite differently from them. Firstly, it is almost completely static, with only the violin melody evolving harmonically over the course of the passage. Secondly, it is more consonant than any other passage in the piece. Although

octaves are used in passing at various points in the piece, they have never before been stated as explicitly as here, with Flute I sustaining  $C^5$  while the hocket between Marimba and Viola repeatedly comes to rest on  $C^3$ ; moreover, the other notes in the texture ( $B^3$  on Alto Flute,  $G^7$  decorated by  $A^6$  and  $E^6$  on Violin,  $F\#^3$  decorated by  $E^3$  and  $G^3$  on Marimba and Viola) form a chord approximating a natural resonance based on C. Thirdly, whereas throughout the rest of the piece all three groups of material are present almost continuously, in the coda material type II, which has until this point provided the rhythmic impetus, is conspicuously absent, and this allows the music to come to rest. The tensions between the three materials dissolve into something approaching a unity, and the piece is resolved.

### 3 – The Forest

*The Forest* continues the investigation into the superimposition of different materials which characterises *Antiphonies* while applying these techniques to a sound world very different to that of the earlier piece. I have always been very drawn to the music of Sibelius, and to *Tapiola* in particular, and in *The Forest* I set out to combine that sound world, characterised above all by harmonic stasis and, related to that, harmonic density in the bass register, with the superimposition techniques found in *Antiphonies* and originally derived from the music of Elliott Carter.

In the first movement of *The Forest*, the texture is divided into three layers almost throughout. These layers are defined by register, and each has particular (loosely defined) materials associated with it. Layer 1, the highest layer, consists of three materials: resonant bell-like chords (A), such as those which appear on Flute 1 and strings starting bb. 17-25; faster rhythmic chordal material played in the upper winds sometimes doubled by string *pizzicati* (B), such as the texture at bb. 26-34; and a slow-moving *sostenuto* string texture (C), such as the passage at b. 35-45. Layer 2, the middle layer, consists of two materials: fanfares (D), such as those played by the two trumpets at bb. 1-15; and a pivot-note melody played by the Cor Anglais, for example at bb. 35-44. Layer 3, the lowest layer, consists of two materials: slowly moving and harmonically dense material (F), such as that played by the two bassoons and second horn, latterly joined by celli and double basses, at bb. 1-16; and a drone on E and B flat (G), for example at bb. 17-31.

As stated above, these materials are defined in relatively loose terms, and sometimes develop and transform into one another. Thus, for example, the texture in layer 1 at bb. 41-45 is described above, and in the table below, as being part of a ‘slow-moving, *sostenuto* string texture’; in fact, as can readily be seen, in this passage the texture becomes infiltrated by sextuplet semiquavers, which prefigure the semiquavers which articulate the ‘bell chords’



in bb. 46-56. For convenience of analysis, however, I have in the table below labelled the materials as if they were entirely static; I believe that their degree of stasis is sufficient to justify this approach.

The first movement of *The Forest* also constitutes my first experiment with a repetitive, cyclical structure, in that it consists of three strophes all of which contain the same material (Fig. 1). This structural idea will recur *Concerto* and *Parallels*, as will be discussed later in the commentary.

**Fig. 1**

	Strophe 1	Strophe 2	Strophe 3
Bar Number	1 17 26 35	46 58 61 67	72 79 84 88
Layer 1	A---B--C---	A---C-----B----	B--- A----
Layer 2	D-----E---	D-----E----	D-----E-----
Layer 3	F----G----	F----G----	(G)--F-----

As can be seen from Fig. 1, the order in which the materials appear in layers 1 and 3 varies between strophes. This is in order that, each time any given material reappears, it is superimposed with different material or materials in the other layers. Thus, for example, at the first appearance of the Cor Anglais melody (E) it is accompanied by *sostenuto* string material, and is at the bottom of the texture; when it appears in strophe 2, it is accompanied by rhythmic wind material (B) and the bass drone (G), thus being in the middle of the texture and less clearly in the foreground than in strophe 1 on account of the high degree of activity which characterises material B; and when it appears in strophe 3, it is accompanied by moving bass material (F), thus being, at least until the entrance of the upper strings at b. 88, at the top of the texture.

The order of the appearance of the materials in layer 2 remains constant throughout, however. The strophic structure is heavily disguised as a result of the varying order of materials in layers 1 and 3, and in order to retain the sense of a repetitive structure, and the cyclical sense of time exemplified in *Tapiola*, it was necessary not to alter the order of materials in layer 2, and specifically to allow the Cor Anglais melody to emerge as the culmination of each strophe. It is the goal, not only in terms of the sequence of materials, but also in terms of its expressive content. As in *Tapiola*, most of the music in *The Forest* depicts nature as an impersonal, ominous force. The Cor Anglais melody, with its repeated pivot notes and the ‘notated *rubato*’ character of its rhythmic language, is unmistakably ‘human’: it imitates an improvisation, and thus inescapably evokes an individual person improvising.

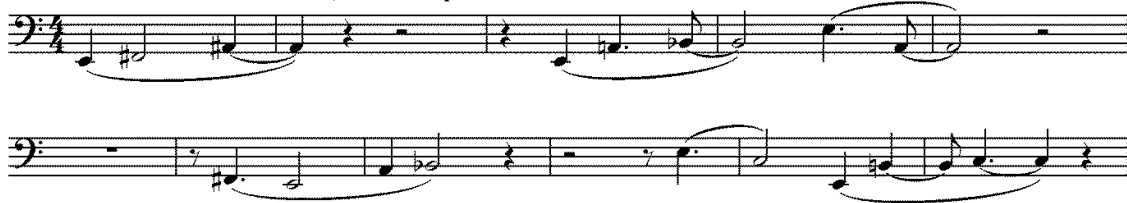
The second movement opens with a contracted and re-orchestrated repetition of the first movement, and bb. 102-114 are a literal repetition of bb. 1-13. From here the music ceases to be so literal a repetition of the first movement, as material A takes a slightly different course to that which it took in the first movement, the bass starts to move and the Cor Anglais melody appears in a place from which it was absent in the first movement. This leads at bb. 122-126 to a texture most reminiscent of, but not a literal repetition of, the final appearance of the Cor Anglais in the first movement (bb. 84-101).

There is a further difference between bb. 102-126 and the equivalent passages in the first movement, however, as the music of the first movement is repeatedly interrupted by outbursts of agitated material in flutes, clarinets and lower strings, starting with *gli altri celli* and *tutti* double basses at b. 105. This violent character is not an entirely new sound to the piece: it is prefigured by the eruption of dense brass fanfares at bb. 78-82 and unexpected *fortissimo glissandi* in the celli and double basses at bb. 93-100, but in the first movement this energy remains latent. In the second movement, however, these outbursts gather

momentum and lead at bb. 127-158 to perhaps the most direct homage to *Tapiola* in the piece: a storm.

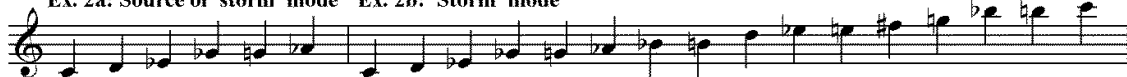
The storm consists of three layers. The lowest is a slowly unfolding melody played by bassoon 1 and doubled heterophonically by low brass (Ex. 1). In its alternation between A natural and A<sup>#</sup>/B<sup>b</sup>2, and with its repeated use of E<sup>2</sup> and F<sup>#</sup>2, it is based on material F from the first movement.

Ex. 1: The Forest bb. 26-36, Bassoon 1 part



Above that are very fast scalar figures in the strings which depict, perhaps, the howling of the wind, and which are ubiquitous in all three storms which Sibelius wrote in the last years of his creative life (in *Tapiola*, Symphony No. 7, and *The Tempest* Prelude). They are based on a mode constructed from a six-note figure which first appeared as material D, played by Trumpet 1 in b. 14, and on which all the outbursts in the opening section of the second movement are based (Ex. 2a). This figure has then been placed on top of itself twice, giving a 15-note mode which spans two octaves and which does not double at the octave (Ex. 2b):

Ex. 2a: Source of 'storm' mode Ex. 2b: 'Storm' mode



On top of this are flourishes played by the high woodwind. This material is derived from the Cor Anglais melody and develops freely from this starting point (Ex. 3):

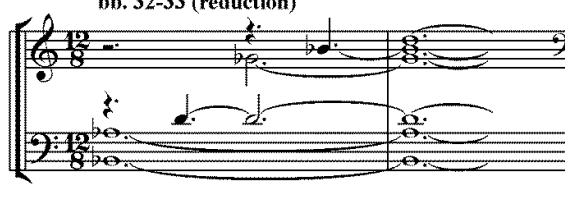
Ex. 3a: Cor Anglais bb. 89-90

Ex. 3b: Flute b. 127

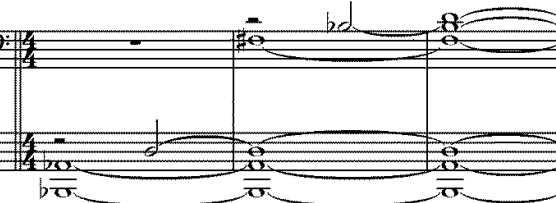


The storm increases in intensity until it reaches a climax at b. 153 and subsides to reveal, at bb. 159-160, a quotation, transposed down an octave, from Sibelius *The Tempest* Prelude (Ex. 4):

**Ex. 4a: Sibelius Tempest Prelude  
bb. 32-33 (reduction)**



**Ex. 4b: The Forest bb. 159-161 (reduction)**



Over this, and to the accompaniment of two final appearances of the ‘storm’ material in the double basses, the Cor Anglais comes to the fore again for a final time at b. 161, this time – and for the first time in the piece – reaching its plaintive high register before fading into silence.

## 4 – A Pretence of Wit

*A Pretence of Wit* presented me with compositional challenges distinct from those I faced while writing the other pieces on this portfolio on account of its scale, both in terms of the duration of the individual songs and in terms of the reduced size of the ensemble. With the exception of *A Pretence of Wit*, every piece in this portfolio is in a sense ‘symphonic’: the musical material is in a constant state of flux, and it is in the development of the material and the different musical contexts in which that material is placed, as much as in the inherent properties of the material itself, in which the interest of the piece is to be found. This statement remains true even in the shortest pieces, such as the first movement of *Parallels*. The outer songs of *A Pretence of Wit*, which are also the longest, to a certain extent conform to this trend, whereas the inner three are character pieces which take the form of statement with little sense of a developmental musical argument. It is no coincidence that the songs of *A Pretence of Wit* are the only pieces to bear at the start an expression marking along with a metronome mark: they are the only pieces where a single mood defines the whole movement.

The reduced size of the ensemble led almost inevitably to a greater degree of textural simplicity and clarity. With the exception of ‘The Dawn’ and, to a certain extent, ‘In the Seven Woods’, I chose to eschew almost entirely the Carter-inspired layering techniques which are to be found in *The Forest* and even the contrapuntal textures of *Antiphonies*. Instead, the complexities of these textures are replaced by the ostinato-based texture of ‘The Hawk’, the melody-and-accompaniment of ‘To his Heart, bidding it have no Fear’, and, most extremely, the strict homophony of ‘To a Squirrel at Kyle-na-no’.

*A Pretence of Wit* sets five poems by W. B. Yeats. Although the poems are taken from different collections and span some twenty years,<sup>1</sup> they are united by the theme of nature and man’s relationship to it. The text of ‘The Dawn’ celebrates the unself-

---

<sup>1</sup> ‘To his Heart, bidding it have no Fear’ is from *The Wind in the Reeds* (1899); ‘In the Seven Woods’ is from *In the Seven Woods* (1904); the remaining three poems are from *The Wild Swans at Coole* (1919).

consciousness of the natural world which does not think but merely *is*, and it pours scorn on the highly self-conscious attempts of mankind to measure nature. The music attempts not to depict these two aspects of the poem in a literal fashion, but simply to articulate the dichotomy by employing two sets of contrasting material, one of which represents nature while the other represents mankind. (It could be argued that the nature music, in its dreaminess and sense of spaciousness, contains at least an element of literal depiction. This is not at all true of the ‘mankind’ music, however, which exists simply as a foil to the nature music.)

The song opens with eight bars of slow, calm music (A) which represents nature; at b. 9 music that represents mankind (B) appears underneath the A music, which continues as before. This technique of superimposition is a defining feature of the song. The two types of music are distinct from one another in many ways, as can be seen from the table below.

**Fig. 1**

<b>Nature (A)</b>	<b>Mankind (B)</b>
slow	fast
naturalistic text-setting	‘Stravinskian’ text-setting
voice and piano independent	voice and piano independent
rubato; latterly regular crotchets and quavers	triplet semi-quavers
legato	staccato
four-note octatonic chords	harmony constructed entirely of perfect 5ths

‘The Dawn’ being, as I have stated above, one of the two songs of the cycle which is genuinely developmental, this relationship does not remain static for long, and the two apparently distinct sets of material start to share common features. Already at b. 9 the B material is constructed out of the melodic material of the vocal line at the opening: it alternates between E and B $\flat$ , before introducing G $\flat$  (formerly F $\sharp$ ) and C. From bar 15 this

process starts to work in the opposite direction, and the A material starts to acquire characteristics formerly associated with the B material: the harmony is suddenly switches to being constructed of 5ths at b. 15:1, the note values gradually decrease, and, from b. 17:2, the articulation is staccato.

This leads at b. 19 to the central climax of the song, which again superimposes the A and B materials. The harmony shared by the voice and the right hand of the piano, and the melodic tendency to privilege tritones and major thirds, identifies this layer with the B material. The left hand of the piano, however, is derived from the vocal line of the A material, both in its repetition of a four note melodic cell (i) and its frequent employment of rising major ninths (ii) (Ex. 1).

Ex. 1a: Vocal line bb. 31-6 and bb. 39-44

Ex. 1b: Piano left hand bb. 19-27

At b. 31 there comes a varied recapitulation of bb. 1-18, which, as at the opening, focuses on the A material but features interruptions from the B material. The fundamental change to be found at this return to the opening is the introduction of the bass register, which was completely absent from the beginning of the song. The bass line opens with the notes  $G^b1-E^b1-A^1-F^1$  (bb. 34-9), another appearance of the melodic fragment 'i' found in Ex. 1.

The B material persists with its interjections, and the tension between the two materials remains unresolved.

The text of 'The Hawk' falls into three stanzas. The outer stanzas call for the hawk, which represents human intellect, to be 'call[ed] down from the air' on the basis that placing too high a priority on the intellect impoverishes more basic, 'natural' aspects of life. In the middle stanza the hawk speaks, and refuses to have limitations placed upon it. The music takes its lead from the structure of the poem and is in a simple ternary form.

'The Hawk' is a homage 'Svetik Savishna' (Darling Savishna), a song written by Mussorgsky in 1866. 'Svetik Savishna' is unusual for being in 5/4, but its most remarkable feature is the rhythmic nature of the vocal line which, with the exception of a two-bar piano introduction and a three-bar piano coda, is in regular crotchets throughout, resulting in a remarkable 235 crotchets in a row, without even a break to give the singer a chance to breathe. The piano is not quite as extreme in its regularity, in that it contains two quavers in the second beat of every bar, but it shares with the voice the literal adherence to the rhythmic ostinato. The song as a whole thus has a breathless intensity and a rather crazed quality which reflects the text, which depicts a drunken man hopelessly professing his love for a young woman.

'The Hawk' borrows from 'Svetik Savichna' the extreme regularity of the vocal line (though this time the repeated note value is the quaver rather than the crotchet), but the relationship between the voice and the piano – and so the overall expressive effect – is quite different. Whereas in 'Svetik Savichna' the piano part reinforces the character of the vocal line, in 'The Hawk' it undermines it by its irregularity. In the outer sections the voice is resolutely earth-bound, insistently repeating one note (C<sup>4</sup>), while the piano part indulges in fantastical arabesques imitating the flight of a hawk. The piano is very much the soloist here, but in the middle section, starting at b. 15, the roles are reversed, and there appears what is



perhaps the most straightforward melody and accompaniment texture in the whole cycle.

This does not last for long, however: the arpeggios in the piano that characterised the opening section start to reappear at b. 12, and by b. 16 the music has returned to where it began.

‘To his Heart, bidding it have no Fear’ is in many ways the least typical song of the cycle, in that it is – broadly speaking – the only one to be at a slow tempo and the only one characterised by resonant rather than *secco* piano textures. Solving the issues that these characteristics raised proved to be the main challenge in writing the song, particularly as it broadens to its high-point at bb. 6-12. In order to sustain sufficient piano resonance in a relatively static harmonic context I made use of an ostinato. However, unlike in *Deor*, as will be seen below, I have attempted to disguise the ostinato with other elements in the texture, as can be seen in Ex. 2:

Ex. 2: To his Heart, bidding it have no Fear, bb. 6-12

The musical score for 'To his Heart, bidding it have no Fear' (bb. 6-12) is presented in two systems. The first system shows the vocal line and the piano accompaniment. The piano part features a prominent ostinato in the right hand, which is disguised by arpeggiated figures and triplets. The left hand provides a steady bass line with some harmonic support. Dynamics include *mp* (mezzo-piano). A pedal point is indicated at the bottom. The second system continues the piece, showing the vocal line and the piano accompaniment. The piano part continues the ostinato and arpeggiated figures. Dynamics include *mf* *sonore* (mezzo-forte, sonorous) and *p* (piano). A box labeled 'B' is present in the left hand of the second system.

The lower two staves show the piano part of bb. 6-12, while the top staff extracts from that notes which can be considered notionally to be a part of the ostinato. As can be seen, the ostinato emerges gradually. Initially the E $\flat$  is not always present, or alternatively appears at the 'wrong' octave. Moreover, the notes of the ostinato appear in the context of a slightly denser texture in the right hand and are given no particular emphasis. Even when it arrives at its 'definitive' form at b. 9, the dyads in the tenor register played by the left hand disguise it because they occupy the same register and appear at irregular rhythmic positions in relation to the ostinato. The effect is, I hope, one of surface unpredictability within overall stasis, and a piano texture which is richly resonant without sacrificing harmonic clarity.

'To a Squirrel at Kyle-na-no' was conceived as an imitation of the eponymous squirrel, and is the simplest song in the cycle both technically and expressively. Brief moments of intense activity alternate with long periods of complete stasis, depicting in a literal way the movements of a squirrel. It was in order not to undermine this effect that I kept the voice and piano in strict rhythmic unison throughout in a relationship rather like that which is found in the B music of 'The Dawn': the two performers are imitating one single animal, and are therefore absolutely inseparable.

The text of 'In the Seven Woods' explores a dichotomy not dissimilar to that of 'The Dawn': here, as before, ideas about man and nature are played off against one another. The musical strategy of 'In the Seven Woods' is also similar in some ways to that of 'The Dawn', in that the song presents two distinct groups of material which are attached, respectively, to nature and mankind. In order to avoid too high a degree of redundancy between the two songs, however, I chose largely not to superimpose the two groups of material, as had been the case in 'The Dawn', but rather to juxtapose them, with the materials only being heard simultaneously in the passage at bb. 36-47.

The song opens with a quotation of 'Der Leiermann', the final song from Schubert's song cycle *Winterreise*. The piano introduction is transposed up two octaves but is otherwise identical to that of the Schubert.<sup>2</sup> This quotation seemed appropriate partly because both songs are the last in their respective cycles, but there is also a textual link between the two songs, in that both songs deal in different ways with the idea of resignation. 'Der Leiermann' depicts an organ-grinder who is to all appearances indifferent to his unfortunate situation:

Keiner mag ihn hören,/ Keiner sieht ihn an,/ Und die Hunde knurren/ Um den alten Mann./ Und er läßt es gehen,/ Alles wie es will,/ Dreht, und seine Leier./ Steht ihm nimmer still.<sup>3</sup>

No one wants to listen, no one wants to look, and the dogs snarl as they circle him. He takes no notice of all around him as he plays his tunes, and his music is never silent.<sup>4</sup>

This sentiment does not seem at all far from that of the narrator of 'In the Seven Woods', who, in the face of perceived misfortunes, elects to efface himself from the situation:

I am contented, for I know that Quiet/ Wanders laughing and eating her wild heart/  
Among pigeons and bees, while that Great Archer,/ who but awaits His hour to shoot,  
still hangs/ A cloudy quiver over Pairc-na-lee.<sup>5</sup>

The material lifted from 'Der Leiermann' is archaic even in its original context, referring as it does to the bourdon topic, and the opening of 'In the Seven Woods' retains this quality (even though the stasis essential to the bourdon is pursued with a far more extreme single-mindedness in Schubert's song). Beyond this, the filigree ornamentation in the piano

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<sup>2</sup> In fact the original song was in A minor rather than G minor. I first heard *Winterreise* in a recording by Dietrich Fischer-Dieskau, who sang the song in G minor, and ever since the song has seemed 'right' to me in that key. In a sense, then, the quotation is a homage not only to a particular song but to a particular performer as well.

<sup>3</sup> Müller, Wilhelm, 'Der Leiermann', lines 9-16, in Müller, Wilhelm, McClelland Urban, Louise, trans., *Schubert's Winterreise: a Winter Journey in Poetry, Image, and Song*, Wisconsin: University of Wisconsin Press (2003) pp. 218-220.

<sup>4</sup> Müller, pp. 218-220.

<sup>5</sup> Yeats, W. B., Finneran, Richard J., ed., *The Collected Poems of W. B. Yeats*, 2<sup>nd</sup> ed., Basingstoke: MacMillan (1989), p. 77.

part and the appearance of the most explicitly triadic music in the piece add to the archaic effect.

In a procedure again comparable to that of 'The Dawn', the 'nature' (A) and 'mankind' (B) materials are distinguished from one another in terms of a number of musical parameters, but here the two defining differences are in dynamic and register. The music of bars 1-13 spans just over two octaves from  $F^3$  to  $F\#^5$ , spending much of the time in an even smaller range than that, and only starts to rise above *piano* at b. 11, the start of the transition to the first appearance of the B material. The B material, when it arrives at b. 14, could hardly be more different: *forte*, and reaching to both extremes of the piano register. These two material remain distinct from one another and alternate at increasing speed until the music arrives at a climax at b. 26, heralding a short piano cadenza, the only passage in the piece where the piano plays alone for any significant length of time.

As stated above, in the final section of the song (bb. 32-47) the two sets of material are superimposed for the first time. Sonorous chords in the low register of the piano are derived from the B material, while faster interjections constructed from the fifths which characterise the A material repeatedly appear over the top of them. As in 'The Dawn', both sets of material are present to the very end; we are left not with resolution but with continued ambiguity.

## 5 – Concerto

*Concerto* is not a concerto; the title is a provocation, which deliberately misleads the listener by establishing generic expectations which are only partially fulfilled. Jim Samson defines genre, with specific reference to Chopin, as

a kind of contract between author and reader, between composer and listener, a contract which may of course be broken. But such a contract hinges on the stability of the genre in the first place, on its conventional status.<sup>6</sup>

This breaking of a contract happens, according to Samson, when a stable ‘host’ genre, meaning the genre identified in the title of a piece, becomes invaded by material alien to that genre, thus creating a ‘counterpoint’ between the genre and the musical content. In doing this, the composer emphasises the aspects of a piece which are alien to the ‘host’ genre, those which do not conform to what the listener has been led to expect.

*Concerto*, then, can best be understood a piece in dialogue with the nineteenth-century conception of the concerto; this model serves a reference point which is sometimes embraced, sometimes treated ambivalently, and sometimes rejected outright. It consists of two movements which could hardly be more different from one another. The first movement is a fast *scherzando*, in which the relationship between violin and largely conforms to the generic expectations aroused by the title. The soloist plays almost continuously, and at any given point performs one of two roles: playing the melody, and playing virtuosic decoration as an accompaniment to melodic material in the ensemble. In the second movement the sound world is much harsher, and the relationship between violin and ensemble is conceived very differently: for much of the movement the violin remains distinct from the ensemble, even in direct opposition to it. As explained below, the narrative of this movement revolves around the move towards and then away from conventional concerto discourse.

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<sup>6</sup> Samson, Jim, *Chopin*, Oxford: OUP, 1996, p. 228-9.

This structure of two unconnected movements was inspired by an idea explored by Orhan Pamuk in his Charles Eliot Norton Lectures, *The Naïve and the Sentimental Novelist*,<sup>7</sup> where he introduces the idea of the ‘secret centre’ of a novel. Pamuk argues that, while every novel consists of a series of descriptions and pieces of dialogue, the centre of a novel, what it is really ‘about’, is not to be found in such details. Rather, every sentence points towards the centre, an intangible subject for which it is the reader’s job to search. This, argues Pamuk, applies to all novels, but it applies most obviously to novels which do not consist of a linear narrative. He explains this with reference to William Faulkner’s novel *The Wild Palms*:

*The Wild Palms* is actually composed of a pair of stories...In combining them, Faulkner did not closely interweave the stories, but merely layered the chapters of the two tales as though he were shuffling two decks of cards...But since they are parts of the novel called *The Wild Palms*, we read them by comparing them, seeking their common points, and, yes, by looking for their shared centre.<sup>8</sup>

Pamuk goes on to emphasise the importance of achieving the correct balance between revealing the centre and concealing it:

Reading a novel of fine balance and detail, we never discover a centre in any definite sense – yet we never completely abandon the hope of finding it. Both the centre and the meaning of the novel change from one reader to the next.<sup>9</sup>

In the *Concerto*, I have attempted to achieve this effect in music. As stated above, there is no essential relationship between the two movements, but both movements are fundamentally altered by being placed in the same piece as their counterpart, and I hope that the tension between them is a fertile one which points to a centre more complex and ambiguous than either of the two movements would be if considered individually.

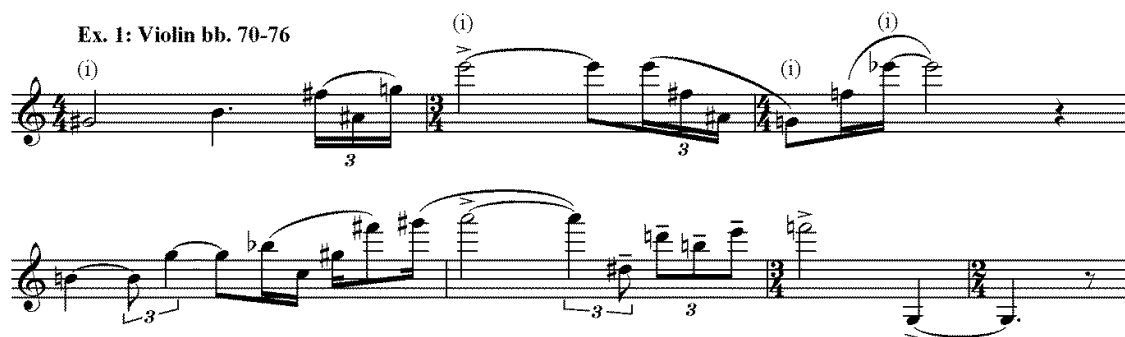
The first movement consists of a set of variations, the theme of which is only fully revealed at the end of the movement, played by the solo violin at bb. 70-76 (Ex. 1):

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<sup>7</sup> Pamuk, Orhan, *The Naïve and the Sentimental Novelist*, London: Faber and Faber, 2010.

<sup>8</sup> Pamuk, p. 166.

<sup>9</sup> Pamuk, p. 176.

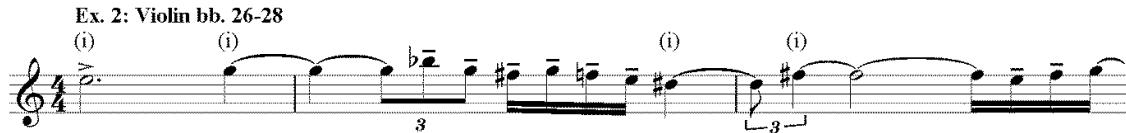


Abstracted from this theme are the four notes labelled (i), a pair of rising minor sixths, the second of which is a semitone lower than the first. In the preceding music the interval of the minor sixth is changed to a number of different intervals, and what is common to all the variations is the presence of a rising interval which falls by a semitone on its second appearance. The table below catalogues the appearances of the theme:

**Fig. 1**

Variation number	Bar Number	Instrument
1	1-25	Violin
2	26-32	Violin
3	27-39	Flute and Clarinet
4	40-44	Flute and Clarinet
5	45-50	Horn and Trombone
6	51-53	Violin
7	54-61	Piccolo
8	62-65	Clarinet
9	66-69	Flute
10 (theme)	70-76	Violin
11	77-83	Violin

In some of the variations, the relationship to the theme is very explicit. In the second variation, for example, the interval used is a rising minor third, and this interval is an obvious surface feature of the melody (Ex. 2):



In some variations, however, the original theme becomes almost unrecognisable. In the first variation, for example, the interval used is again the minor third, but the four ‘thematic’ notes are vastly outnumbered by the ‘decorative’ notes. Moreover, the thematic notes, when they do appear, are not always presented as the most important notes; for example the C<sup>4</sup>, which is the fourth note of the theme, functions merely as a neighbour note to the D<sup>b4</sup> which precedes it (Ex. 3):



Two other factors serve to disguise the variation form. Firstly, the second half of the theme as it is stated at bb. 70-76 has no direct equivalent in any of the variations except the final one, which in any case merely a heightened repetition of the theme. Secondly, the length of the variations varies a very great deal, from the three bars of the sixth variation right up to the 25 bars of the first variation. Although complete regularity of variation length is never achieved, there is a marked tendency for the length of the variations in the second half of the movement (bars 54-83) to be more regular, and for the theme to be more unambiguously in the foreground of the texture. Thus in a sense not only does the theme



emerge over the course of the movement, but so does the form, which transforms from a freely composed fantasy on a recurring set of intervals to a much more strictly regimented variation form. Thus I have treated variation form with a high degree of freedom; indeed, the movement may be better described as being in dialogue with the form, in a manner similar to that which the piece as a whole is in dialogue with the concerto form.

This freedom was necessary in order to avoid the problem I find frequently with rigidly applied variation form. I find that the regular and unambiguous ending of one variation and starting of the next to a large extent prevents a sense of momentum from developing over the course of a movement. More importantly, in a strict variation form the listener always knows without a doubt at any given point how the form is behaving, and is therefore able to predict with a high degree of confidence what music will follow. I hope that my interpretation of variation form has preserved the sense of coherence lent by the form without denying the listener that sense of mystery and excitement which arises from never knowing what is going to happen next.

As in *The Forest*, the second movement of *Concerto* combines the diverse influences of Carter and Sibelius. What is taken from Carter is again the technique of superimposing contrasting materials, but this time the influence from Sibelius is not sonic but structural, specifically in its employment of rotational form. In his study of Sibelius' Symphony No. 5, James Hepokoski defines rotational form as follows:

a rotational structure is more of a process than an architectural formula. In such a process Sibelius initially presents a relatively straightforward 'referential statement' of contrasting ideas. This is a series of differentiated figures, motives, themes, and so on...The referential statement may either cadence or recycle back through a transition to a second broad rotation. Second (and any subsequent) rotations normally rework all or most of the referential statement's material, which is now elastically treated.<sup>10</sup>

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<sup>10</sup> Hepokoski, James, Sibelius: Symphony No. 5, Cambridge: CUP 1993, p. 25.

Essential to the Hepokoski's conception of rotational form, however, is the paradoxical idea that a form can be both static, in that it continually cycles through the same material, and dynamic, in that it is also goal directed. Hepokoski writes:

As an individual composition's [rotational] processes unfold, the mature Sibelius often uses them as a matrix within which something else is engendered, usually a decisive climax or final goal (*telos*).<sup>11</sup>

The second movement of *Concerto* consists of three rotations followed by a brief coda, and each rotation consists of three distinct sections, as shown in the table below (Fig. 2):

**Fig. 2**

Rotation	Section	Bar
1	1a	1
1	1b	17
1	2	31
2	1a	39
2	1b	50
2	2	62
3	1a	66
3	1b	80
3	2	91
Coda		121

In each rotation, sections 1a and 1b are closely related motivically. This relationship, as it appears in the first rotation, can be seen from a comparison between the cello line at bb.

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<sup>11</sup> Hepokoski, p. 26.

1-5 and the clarinet line at bb. 17-20. Ex. 4 shows that both lines follow almost exactly the sequence of pitch classes C-E $\flat$ -D-D $\flat$ -F-D $\flat$ -D-A $\flat$ . (In this example the cello is not hierarchically more important than the other instruments; however, the other instruments are replicating or supporting the cello line and so the outline of the clarinet melody which is to follow is nevertheless clear in the aural result.)

Ex. 4a Cello bb. 1-5

Ex. 4b Clarinet bb. 17-20

Section 2 is separate from sections 1a and 1b, both motivically and expressively. With its relative regularity of phrase structure, clarity of texture and *giocosso* character, it forms a resolution of sorts to the ambiguities of sections 1a and 1b.

In Sibelius, the *telos* of a rotational form is defined motivically, and often consists of the arrival of a theme consisting of motives hitherto only heard in isolation from one another. Examples of this include the theme which opens the finale of the second symphony, which is prefigured in fragmentary form at the opening of the first movement, the 'swan hymn' in the finale of Symphony No. 5, which is gradually revealed over the course of the second movement. The *telos* in the second movement of *Concerto*, however, is defined in terms of the relationship between violin and ensemble. At the opening of the movement, the violin is entirely separate from the ensemble, repeatedly playing an open E string as the ensemble plays gentle, sombre music in the low register. In section 1b, the violin plays a role more integrated into the ensemble than in section 1a, but remains markedly distinct in terms of timbre and dynamics. In section 2 the violin is silent, and plays no part in the culmination of the rotation.

In the second rotation the violin again starts entirely separate from the ensemble, but from b. 47 arrives at a higher degree of integration with the ensemble than had been achieved in the first rotation, as it shares timbre (harmonics) and dynamics with both cello and double bass and participates in their textural layer. This process of integration is cut short in section 2, however, as the violin is again silent.

In the third rotation, the violin plays a much more conventional soloistic role and, having been silent in section 2 of the first two rotations, takes on the *giocoso* melody at b. 91 and from b. 99 decorates it with extreme virtuosity in a passage which perhaps inhabits the nineteenth-century concerto genre more completely than any other passage in either movement. This resolution is short-lived, however, and at b. 105 the violin returns to the repeated E string with which it opened the movement. This tension is not resolved, and the appearance of an otherwise calm and quiet coda only intensifies the contrast between the violin and the ensemble.

## 6 – Deor

The poem *Deor* consists of seven irregular stanzas, six of which end with the refrain “Pæs ofereode, þisses swa mæg”, translated by Seamus Heaney as “That passed over, this can too.”<sup>12</sup> The first five stanzas refer to historical or mythological misfortunes. In the final two stanzas the subject changes to the present misfortune, to which the refrain refers, and which is revealed to be the loss of the narrator’s job as a court poet.

*Deor*, a poem which survives in a single manuscript, the Exeter Book of the late tenth century, eludes easy interpretation for two reasons, however. The first reason is the difficulty of generic categorisation. Commonly included in lists both of Old English elegies and Old English heroic poems, *Deor* fits neatly into neither category. The influential scholar of Old English, Stanley B. Greenfield, defined the elegy as

a relatively short reflective or dramatic poem embodying a contrasting pattern of loss and consolation, ostensibly based upon specific personal experience or observation, and expressing an attitude towards that experience.<sup>13</sup>

*Deor* certainly exhibits these characteristics, but as an elegy is exceptional in the specificity of its historical and mythological referents. Conversely, while such references are entirely typical of heroic poems, the ‘elegaic mood’ places *Deor* somewhat outside of that tradition as well. Furthermore, the use of a refrain *Deor* sets it apart from any other surviving poems in either genre. It is possible that even at the time when it was written *Deor* was something of an exception, but it is equally likely that its anomalous status points to a now lost body of work which had more in common with *Deor* than any surviving text, and which would have provided a more meaningful generic context in which to understand *Deor*.

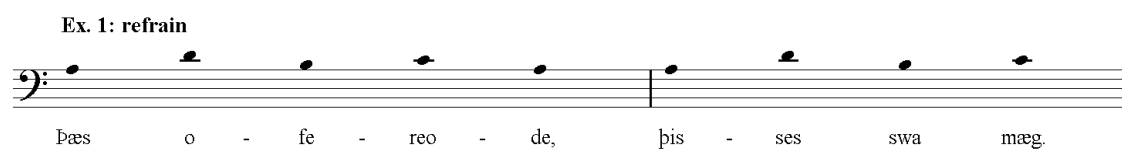
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<sup>12</sup> Heaney, Seamus, ‘Deor’, in Delanty, Greg and Matto, Michael, eds., *The Word Exchange: Anglo-Saxon Poems in Translation*, New York-London: Norton 2011.

<sup>13</sup> Greenfield, Stanley B., quoted in Magennis, Hugh, *The Cambridge Introduction to Anglo-Saxon Literature*, Cambridge: CUP 2011, p. 153.

The second difficulty in interpreting *Deor* is the obscurity of the references which it contains. The *Deor* poet does not recount the stories to which he refers, but rather assumes that the reader already has a knowledge of them and so merely alludes to certain aspects of them, relying on the reader to fill in the narrative gaps.<sup>14</sup> As much of this body of knowledge is now lost, some of the stanzas in *Deor* have become extremely ambiguous. The reading which I present here makes no pretensions to scholarly interpretation: from the available readings I simply chose the one which best suited my musical purposes. I will, however, indicate in the text below when I have chosen a specific reading despite the absence of scholarly consensus.

The poetic refrain is complemented by a musical refrain, the melody of which is as follows:



In its white-note nature – indeed, it is easy to hear it as being in A minor on account of the repeated A – the refrain is an obviously archaic gesture. However, as a result of the absence of any cantorial shape, and, more specifically, the absence of the fifth scale degree, it is sufficiently ambiguous that it can be placed in a variety of harmonic contexts, some anything but white-note, and not seem out of place. Thus, while at its appearance in the first stanza (bb. 26-33) and to a certain extent at its appearance in the fifth stanza (bb. 168-184) the archaic modal implications of the melody are fulfilled, at its other four appearances it is placed in unexpected contexts and the otherwise explicit archaism becomes veiled.

As can be seen in Ex. 1, the only parameter essential to the identity of the refrain is pitch; all other parameters are left undefined and are reinvented at each appearance of the

<sup>14</sup> See Frank, Roberta, 'Germanic legend in Old English literature', in Godden, Malcolm and Lapidge, Michael, eds., *The Cambridge Companion to Old English Literature*, Cambridge: CUP 1986, pp. 88-106.

refrain. In addition to the harmony, as discussed above, important among these are the position in the texture, the rhythmic language, and the addition of melismata in stanzas one, two and seven.

The text of the first stanza deals with Welund, a smith who in Germanic legend was forced to work for king Nithhad and who was hamstrung in order to prevent his escape. Rather than dealing with the violence of this episode directly, stanza one functions to ‘set the scene’ of the whole piece. While, as mentioned above with reference to the refrain, there is throughout the piece music which can be considered implicitly archaic, in the first stanza that archaism is explicit. The clarinet texture at bb. 1-24 (which is latterly played by two clarinets and a viola) imitates organum in its rhythmic regularity and the parallel nature of its voice leading: as can be seen from Ex. 2, the outer parts move in parallel octaves, a property which continues throughout the stanza.



Both melodic lines in Ex. 2 introduce thematic material which remains important throughout the piece. The upper line is clearly related to the refrain, while the lower line, although also related more distantly to the refrain, is perhaps more closely related to the vocal line at bb. 35-38 and the bass clarinet line at bb. 45-49 and 54-56.

Thirdly – and perhaps most importantly – the first 16 bars, with the exception of two B flats in the voice, use only white notes, and this mode recurs at bb. 26-33. The almost provocative simplicity and naiveté which this lends to passage was inspired in part by the music of Hans Abrahamsen, most of all Canons 1a and 1b of *Schnee*, which, although very different in many ways, share the repetitiveness white-note modality of the first stanza of *Deor*.

The text of the second stanza follows on directly from that of the first, and recounts the revenge that Welund wrought on Nithhad: he raped Nithhad's daughter Beaduhild, who subsequently became pregnant. As in the first stanza, the music avoids any attempt to depict this directly; the mood could perhaps best be described as one of regret. Like bb. 95-114 of *Parallels*, this stanza is inspired by Gagaku, though here the effect is much gentler than in the earlier piece: the staccato stabs which punctuated the equivalent passage in *Parallels* have disappeared, and the melody, now doubled in false parallel motion by double bass harmonics, is much more conjunct.

*Deor* can be read as an unremittingly dark poem. In an attempt to avoid monotony, however, I have elected to read stanzas three and seven as being less gloomy than they may at first appear, and in the case of stanza three this involved following a reading proposed by Richard North.<sup>15</sup> North proposes that this stanza is in fact an irreverent satirical scene in which Geat, the legendary founder of the Goths, is stood up by Mæðhild, a prostitute. Each of the three lines contains a word for 'love': 'monge' (line 14) meaning prostitution; frige (line 15) meaning sexual desire; and 'sorglufu' (line 16) meaning romantic or sorrowful love. In this reading 'sorglufu' is to be read as ironic, appearing as it does so soon after 'monge' and 'frige'.

This poetic structure suggested to me bar form, in which the 'monge' and 'frige' lines are set to similar music, followed by a contrasting setting of the 'sorglufu' line. The first line consists of three sections: introductory *scherzando* material on three clarinets (bb. 71-75); a more chordal texture punctuated by harp and string *pizzicati* (bb. 76-78); and the voice declaiming the text almost entirely without accompaniment, emphasising the word 'monge' by means of a long melisma (bb. 79-84). The second line (bb. 85-90) repeats the first in abbreviated form and with a varied vocal line.

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<sup>15</sup> North, Richard, 'Jeu d'esprit in 'Deor': Geat and Maedhild, *Amsterdamer Beiträge zur älteren Germanistik*, 27 (1988) pp. 11-24.



The material is reinvented more radically for the third line of the stanza (bb. 91-98): the voice, now singing to the accompaniment of the ensemble rather than in alternation with it, sings twice a much slower version of the phrase to which it sang the beginning of the word ‘monge’, now transposed down a major second, while the bass clarinet plays, at bb. 94-95, a much slower, *legato* version of the phrase which first appeared shared between Clarinets 1 and 2 at bb. 71-72. This final line is of much more *espressivo* character than the other two; as in the poem, however, it is the intention that this be heard as ironic in the context of the music which precedes it. At b. 99, the mood is broken as the *scherzando* material from the opening of the stanza is reintroduced and leads into the fourth stanza.

The fourth and fifth stanzas are closely connected both textually and musically: they both refer to tyrannical Gothic rulers – Theodric in the fourth stanza, Eormanric in the fifth – and both are, at least initially, underpinned by the same ostinato. Indeed, such is the similarity between the two stanzas and the brevity of the former that, in musical terms, the fourth stanza can perhaps be best considered as an upbeat to the fifth. Ex. 3 demonstrates the relationship between the two ostinati in the fifth stanza (Ex. 3b and 3c) and their derivation from the ostinato which appears in the first stanza (Ex. 3a):

Ex. 3a: b. 17 etc.

Ex. 3b: b. 111 etc.

Ex. 3c: b. 142 etc.

The image contains three musical examples labeled Ex. 3a, Ex. 3b, and Ex. 3c. Ex. 3a (b. 17 etc.) shows a single melodic line in 4/4 time with two phrases labeled (i) and (ii). Ex. 3b (b. 111 etc.) shows two staves in 3/4 time with phrases (i), (ii), and (iii) and a triplet of eighth notes. Ex. 3c (b. 142 etc.) shows two staves in 3/4 time with phrases (i), (ii), and (iii) and triplets of eighth notes.

Motive (i) is a leading note figure, always containing the 'home' note of the ostinato (D, E and G sharp respectively) preceded by the note a semitone below. Motive (ii) is a rising or falling major ninth. Motive (iii) is the most loosely defined of the three, and consists of a series of semiquavers which ends on the downbeat of the following bar. Both of the ostinati the fifth stanza, having remained in their initial form for a prolonged period of time, eventually begin to move harmonically, in bb. 134 and 152 respectively, and the vocal line is freely composed on top of them.

There is introduced in b. 142, along with the ostinato shown in Ex. 3c, highly contrasting and much slower material played by the three clarinets; this material is very closely related to the clarinet material in the opening stanza. It is initially very much in the background of the texture, but when the ostinato cuts off abruptly in b. 162 the music, with the solo voice accompanied by the white-note organum on three clarinets (two of them now bass clarinets), is suddenly highly reminiscent of the opening. This obvious structural reminiscence marks the biggest textual turning point in the piece, as, having up until this point focused his attention on scenes from Germanic mythology and history, the narrator now turns to a meditation on and an account of his present misfortune.

The sixth stanza (bb. 185-219) is the only one not to be followed by a refrain: unlike the other stanzas, it does not stand alone, but rather functions to provide an introduction to and context for the seventh stanza by suggesting that a man should resign himself to his fate, however unfortunate. Musically it is the simplest passage in the piece, with a recitative-like vocal line unfolding over a static harmonic backdrop. As a result of this, and of the use of the bass register (in fact it is the first use of a sustained bass in the piece), it forms the dramatic low-point of the piece and a sombre introduction to the seventh stanza.

As mentioned above, I have interpreted the seventh stanza in a less serious and pessimistic way than many scholars choose to. The stanza reveals the current misfortune of

the narrator: having for ‘many winters’ received favour as the court poet of the Heodenings, he has been replaced by a poet by the name of Heorrenda, who now enjoys all the privileges previously reserved for the narrator. The mood seems to be one of self-pity, but Richard Marsden proposes an alternative reading:

we should perhaps ask whether irony is not intended in the elevation of his own mundane concerns into a subject worthy of a place in the hall of fame of Germanic history and legend...Indeed, the poet’s allusions may serve as an advertisement for his repertoire.<sup>16</sup>

This bathetic reading of the final stanza renders the whole poem a witty game. Not only is the seriousness and brutality of the stories recounted in the first five stanzas undermined by the banality of the seventh, but the narrator’s motivation for recounting the stories is belatedly revealed to be self-interest: he has lost his job and is showing off his knowledge in order to try to get a new one.

At the opening of the seventh stanza I have expressed the irony of the text musically by partitioning the ensemble into two distinct groups. One of the groups consists of the bass clarinet and the voice: the bass clarinet plays a slow, solemn and very regular melody, while the voice sings recitative-type material which hangs off the bass clarinet melody. The two clarinets, harp and four violas play music of a very different character, continually switching between static, accompanimental dyads and much faster, rhythmically unpredictable material. It is the intention that this material undermines the apparent seriousness of the music in bass clarinet and voice, and transforms its solemnity into mock-solemnity.

The passage gradually gains momentum, however, and by b. 240 reaches a texture denser than any that has been heard in the piece. This energy then spills over into an interlude in which the ensemble plays without the voice. Until this point in the piece the ensemble writing is of necessity relatively simple in order to allow the voice to be clearly

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<sup>16</sup> Marsden, Richard, *The Cambridge Old English Reader*, Cambridge: CUP 2004, pp. 317-8.

audible, and this interlude functions to reflect the violence of the first five stanzas of the text more directly than was possible when they were being set. The interlude superimposes three materials from earlier in the piece: the two clarinets and first viola play material derived from the white-note organum; the second and third violas play material derived from the ostinato in Ex. 3b in parallel major sevenths; and the bass clarinet and fourth viola play, mainly in parallel minor sevenths, material derived from the clarinet line at the opening of the third stanza (bb. 71-2). (The harp selectively punctuates all three layers, and the double basses selectively double the third layer.) Over the course of the interlude the level of dissonance gradually increases, and the grouping of instruments alters slightly; insertions of material more overtly connected to the organum at bb. 285-290 and 294-302 prefigure the quiet stasis of the final refrain.

The final refrain introduces a sound new to the piece: lilting chords played by muted violas and double basses, played without vibrato and largely as harmonics or open strings and suggestive perhaps of a viol. These chords, along with the expansively melismatic rendition of the refrain in the voice, lend the music a strongly archaic feel and the piece returns – expressively if not musically – to the world in which it began.

## 7 – Parallels and Chants of Night

*Parallels* and *Chants of Night* are the two most substantial and most recent instrumental pieces in this portfolio, and as such can be taken to be the pieces most representative of my current technical and aesthetic thinking.<sup>17</sup> I will for that reason not analyse them chronologically as I have done with the other pieces in this portfolio, but rather use them as exemplars of the technical means which I have employed to a large extent in all seven pieces, and of the aesthetic values which have informed these technical choices. I will consider the two pieces in terms of form, melody, harmony and counterpoint, motivic development, rhythm and timbre.

### i) Form

The roots of my formal thinking can be traced back to Austro-German music of the latter half of the nineteenth century, when composers such as Wagner, Strauss and Mahler began to replace the symmetry of classical form with a conception of form as a linear evolution through time, in which reminiscences of and references to music which had appeared previously in a piece were common but literal repetitions over the course of a structure were impossible.<sup>18</sup> This is true of my music, even in those pieces which consist largely of discrete sections, such as the first movement of *Concerto*, as explained above; it even remains true of multi-movement pieces such as *A Pretence of Wit*, which is conceived as a single narrative through time even in the absence of motivic links between the songs.

As in the music of Wagner, Strauss and Mahler, however, reminiscences at varying degrees of literalness do occur frequently in my music, both on a local level and over the

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<sup>17</sup> *Deor* was written more recently than either *Parallels* or *Chants of Night*, but during the process of composition I thought about it rather differently because of the presence of the vocal part, which almost always occupies the foreground of the texture. In doing so the voice relegates the instruments, to a greater or lesser extent, to an accompanimental role, and the music which they play is almost always relatively simple. *Deor* can therefore be considered less representative of my current technical and aesthetic outlook than the two pieces discussed in this chapter.

<sup>18</sup> See, for example, the concept of 'breakthrough' in Adorno, Theodor W., Jephcott, Edmund, trans., Mahler: A Musical Physiognomy, Chicago-London: University of Chicago Press 1992.

course of a structure. The opening section of *Chants of Night* (bb. 1-92), for example, consists of five sub-sections (Fig. 1):

**Fig. 1**

Section	Bar numbers
A	1-21
B	22-34
A'	35-54
B'	55-66
C	67-92

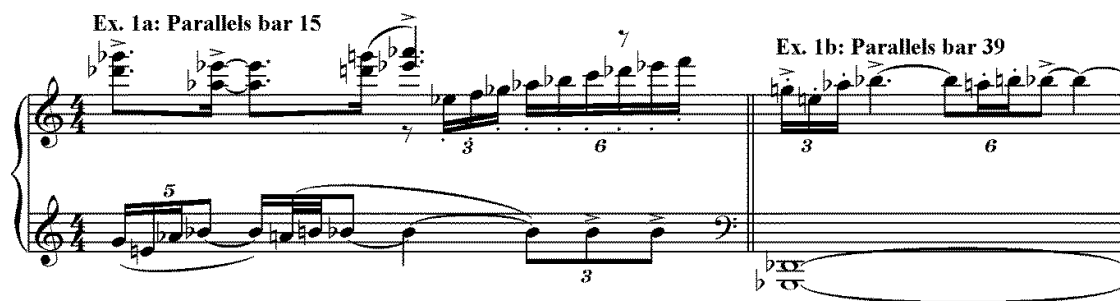
Sections A and A' feature a clarinet melody, and sections B and B' feature a contrabassoon melody. When the clarinet melody returns at Section A', it is extremely different from at its first appearance, and it is mainly the timbre and rhythmic character which identify it as a reference to Section A. When the contrabassoon melody returns at Section B', the repetition is nearly literal, however, and so functions to 'resolve' the restless non-repetition of the clarinet melody. It is significant, however, that despite its function as a resolution of Section A', Section B' is very distinct from Section B as a result of the nature of its accompaniment, which is re-invented radically in terms of its harmony, tessitura and rhythm. A near-literal return of both melody and accompaniment would have constituted too high a degree of symmetry at this (or indeed any) point in the piece. Section C functions as a further resolution which counteracts the (admittedly limited) tension of the first half of the piece by referring to the bell chords which have appeared in different forms three times in the preceding music (at bb. 14-15, 19-22 and 42-45) and subjecting them to a high degree of near-literal repetition.

This exploitation of reminiscence and non-literal repetition functions on a larger scale in the first movement of *Parallels*. The first movement consists of two strophes, at bb. 1-34 and 35-52 respectively, followed by a short coda (bb. 53-56). Fig. 2 outlines the points of equivalence between the two strophes:

**Fig. 2**

Strophe 1	Strophe 2
b. 1	b. 34
b. 7	N/A
b. 15	b. 39
b. 19	b. 43
b. 25	b. 47

Despite these equivalences, however, the two strophes are highly contrasted, most of all in that the first strophe is quiet and the second is loud. Moreover, the music is re-invented radically on its appearance in the second strophe. The music of bb. 15-18, for example, is harmonically ambiguous, with a chromatic oboe solo accompanied two octaves above by a set of dyads, mainly perfect fourths, played by flutes. The case of bb. 39-42, the equivalent passage on the second strophe, could not be more different: the accompanimental fourths have been inverted to become fifths, and have been moved to the bass of the texture, which as a whole comes to outline a root position  $G^b$  major chord, a harmony only hinted at in the first strophe (Ex. 1).

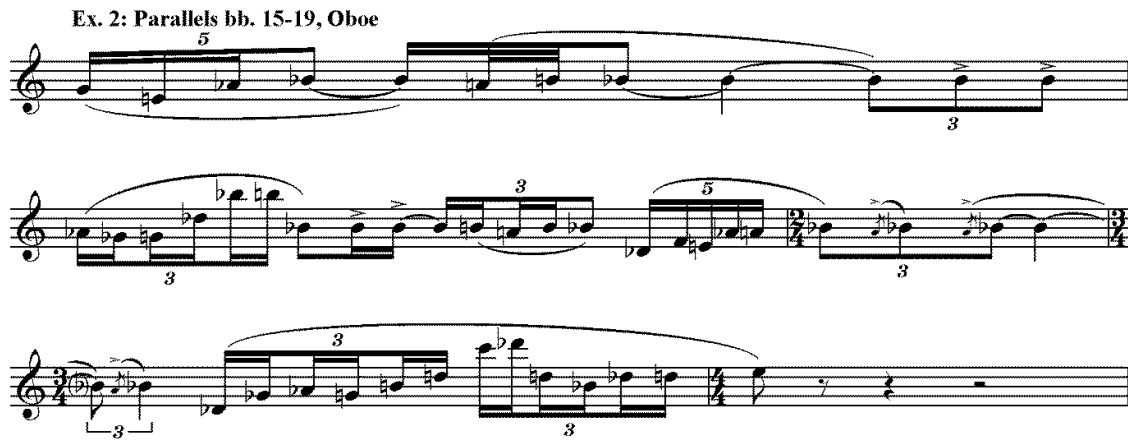


Long-term repetition, and the lack of it, also functions as a device for the creation of tension in the first movement of *Parallels*. The *fortissimo* chord played by the brass in b. 1 is left completely unexplained by the ensuing music, which remains largely at a *piano* dynamic and completely without brass until b. 34. Much of the structural tension of the first strophe derives from this fact: the chord at b. 1 asks a question which continues to be asked implicitly until it is answered belatedly at b. 34 and for the rest of the movement.

## ii) Melody

In my melodic writing I find it desirable to ensure that a melody achieves both a high degree of surface unpredictability and a sense of aural coherence. In order to achieve this I frequently keep certain parameters largely or completely static while allowing greater freedom in other parameters. In the oboe solo at bb. 15-19 of *Parallels*, for example (Ex. 2), the note B $\flat^4$  is returned to repeatedly as a pivot note; as a result of this, other parameters such as rhythm, articulation and (apart from the B $\flat$ ) pitch content are developed at a much faster rate and with greater freedom.





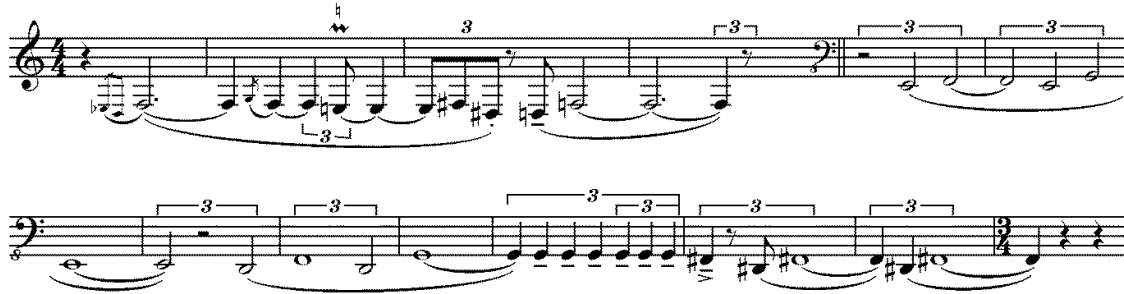
Conversely, the bass clarinet solo at bb. 88-109 is very clearly defined in terms both of its intervallic content (predominantly minor sevenths and major ninths) and of its rhythmic content (consisting entirely of staccato triplet quavers, staccato triplet crotchets and longer sustained notes). This means that it is free to return to pitches only infrequently, as the extract in Ex. 3 demonstrates:

Ex. 3: Parallels bb. 95-102, Bass Clarinet

The middleground between incoherence and complete predictability is a wide one, however, and not all melodies occupy the same point on that scale. As stated above with reference to form, the contrabassoon melody in the opening section of *Chants of Night* ‘resolves’ the clarinet melody which precedes it. This is true in terms of the relatively literal nature of its re-appearance, but also in terms of its internal structure. As can be seen from Ex. 4, the contrabassoon melody is more predictable than the clarinet in terms of pitch repetition, intervallic content, rhythm and articulation.

Ex. 4a: Clarinet 1 bb. 1-4

Ex. 4b: Contrabassoon  
bb. 24-33



### iii) Harmony and Counterpoint

The textures in my music are only occasionally governed by one unifying chord or harmony of which all the texture's constituent notes are an expression. In general, such a unifying chord can be found in two circumstances: at moments of repose and at points of the highest density. I find chords to be useful in moments of repose because of the aural clarity and textural unanimity which they lend to the music. An example of this is bb. 67-92 of *Chants of Night*, which is an ornamented chorale, and the first chord of which can be seen in Ex. 5a. I find chords (often much denser chords than those used at periods of repose) to be necessary to provide harmonic control to the densest passages of music, such as at bb. 164-171 of *Chants of Night*. Here, Ex. 5a is re-spaced and has three notes added to it, to give Ex. 5b. The four remaining notes are then added to the top of the texture according to Messiaen's principle of 'upper resonance', giving a twelve-note chord (Ex. 5c):<sup>19</sup>



This chord is then heavily ornamented in a way which provides aural density while preserving the harmonic clarity. In the lower part of the chord, the ornaments always entail a

<sup>19</sup> Messiaen, Olivier, Satterfield, John, trans., *The Technique of my Musical Language*, Paris: A. Leduc (1956) p. 51.

movement from one ‘harmony’ note to another; the trombone’s movement from A $\flat$ <sup>3</sup> the C<sup>3</sup> which it plays most frequently in b. 167, for example, is simply an arpeggiation of the chord. Higher up in the chord, notes alien to the twelve-note chord are used as ornaments, for example the B $\flat$  clarinet’s first grace note in b. 164, an A<sup>4</sup>, can be considered to be an ‘neighbour note’ to the B $\flat$  a semitone above. In the highest register many more notes alien to the twelve-note chord, particularly in the florid woodwind writing. Even the high wind instruments always come to rest on a ‘harmony’ note, however, and a degree of harmonic clarity is retained in this high register.

The majority of music lies between these two extremes, however, and in these passages the primary musical logic is linear rather than vertical. The individual contrapuntal layers are written in accordance with the principles outlined in the ‘melody’ section above, and their interaction is defined above all by a varying degree of dissonance between the layers. The contrabassoon melody at bb. 24-33 of *Chants of Night*, as mentioned above, functions as a partial resolution, and therefore the relationship between the two contrapuntal layers (the contrabassoon melody and the accompaniment) is largely consonant: the combination of the two layers hints at B $\flat$  major throughout, and at bb. 27-28 even contains prominent octaves between D<sup>1</sup> in the contrabassoon and D<sup>4</sup> in the accompaniment. By contrast, the pitch and interval contents of the constituent elements of the coda of *Parallels* (bb. 173-228) are very highly contrasted, which matches the diversity of their surface features.

#### **iv) Motivic Development**

I do not believe that complete internal coherence in music is a virtue, or even a possibility. Music in general – and my music in particular – continually refers to things outside of itself: it refers directly to other music and in doing so refers to the ideas which that

other music embodies. The desire in some 20<sup>th</sup>- and 21<sup>st</sup>-century music, exemplified most completely in the serial music of the 1950s, to attain complete coherence from the ability derive every note from a single source rests upon the belief that a piece of music is a self-enclosed system which refers only to itself; and this is simply not the case.

I do, however, find the linking of diverse material by common motivic roots useful as a practical device. In a manner not dissimilar to the principle I proposed with reference to melodic writing, where tight control over one parameter allows a high degree of freedom in the way that the other parameters are treated, a background motivic basis which is strongly rooted in the music which has appeared previously in a piece frees up the surface presentation of that material.

An example of this is the alto flute solo at bb. 93-103 of *Chants of Night*, which constitutes a reference to the first three bars of the clarinet solo which opens the piece (bb. 1-3). The alto flute melody has a very unstable character, alternating between calm lyricism and *scherzando*, and this characteristic, while prefigured to a certain extent in the clarinet melody from which it is derived, is largely new to the piece. The *legato* material of the alto flute melody, however, is very closely related to the clarinet melody motivically, and this link with music that has come before allows the melody to have a new and surprising character while also retaining aural coherence over the course of the structure. The motivic link is demonstrated in Ex. 6b, where the *legato* notes of the alto flute melody are contained in brackets and, excluding the grace notes and with an initial G<sup>3</sup> added, follow literally the course of the clarinet line (Ex. 6a) transposed up a perfect fourth.

**Ex. 6a: Chants of Night, Clarinet 1 bb. 1-3**

**Ex. 6b: Chants of Night, Alto flute bb. 93-103**

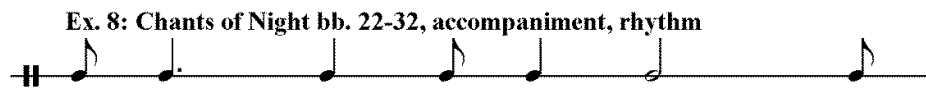
#### v) Rhythm

While I at all times avoid complete regularity of rhythm, I have become increasingly interested in keeping some aspects of a texture regular and, by extension, having a metrical background to my music. Sometimes this regularity (and metre) is very much in the background of a texture, for example in the chorale played by high wind instruments at bb. 95-114 of *Parallels*, which consists of two-and-a-half statements of the eight-bar rhythmic cell shown in Ex. 7. This symmetry of phrase structure is emphasised by the fact that the first chord of the chorale (bb. 95-96) is repeated at bb. 103-4 as the first chord of the second statement of the rhythm; however, the other two textural layers (the bass clarinet solo and the *secco* material in percussion, piano, harp and strings) are highly irregular, and a large part of the tension of the passage stems from this contradiction between rhythmic characters.

**Ex. 7: Parallels bb. 95-114, wind chorale, rhythm**

Sometimes the regularity is much more on the surface of the music, such as the contrabassoon solo in *Chants of Night* (Ex. 4b), which is audibly in a metre of three triplet minims. As a result of the regularity of the melody, however, it was necessary to introduce a

degree of irregularity into the accompaniment in order to avoid monotony. The accompaniment consists of a rhythmic cell lasting a total of seven crotchets (Ex. 8).



This cell has an isorhythmic relationship with the pitch content of the accompaniment, which, at least initially, simply alternates between the two notes  $B\flat^3$  and  $D\flat^4$ , meaning that the two coincide at every second appearance of the rhythmic pattern. The rhythm also has a polyrhythmic relationship to the implied metre of the contrabassoon melody of 7:4. This ambiguous relationship with regularity, which hints at it without inhabiting it completely, lends the music a sense of repose without allowing it to become inert.

Another device which is used frequently in passages of low tension is to write extremely irregular rhythms in order to imitate improvisation, such as in the two clarinet solos at bb. 1-21 and 35-51 of *Chants of Night*. Rhythmic irregularity is most characteristically found, however, in music of high tension, and an extreme example of this is the coda of *Parallels* (bb. 173-228) where, with the exception of the three bassoons, all the textural layers are extreme in their irregularity. The passage gains its sense of excitement due to the impossibility (even after multiple listenings) of predicting the next event in the music with any degree of confidence.

A large proportion of my music is highly transparent, and the intention is that almost all musical events are clearly audible. There are points, however, where the music builds to a level such that it produces more aural information than can be perceived, such as at bb. 47-52 and 152-172 of *Parallels* and bb. 147-198 of *Chants of Night* (to varying degrees in both examples). Here, only the most prominent elements of a texture can be considered to be rhythm as such; the rhythm of the background elements, however complex the notation, is in fact a textural device, providing density and motion rather than perceptible rhythm.

## vi) Timbre

Timbre is perhaps a subsidiary parameter in my musical thinking; the musical argument of a piece is most commonly defined in terms of the other parameters discussed above, and timbre is used primarily to articulate it. In order to achieve this clear articulation, I frequently find it useful, over the course of a passage or of a whole structure, to attach a certain piece of material to a certain timbre. In the coda (bb. 173-228) of *Parallels*, for example, there are four groups of material which are juxtaposed and superimposed with a high degree of density at a fast tempo, and so it was necessary to assign different groups of instruments to different layers in a rather strict fashion in order to retain aural clarity: *sostenuto* two-part counterpoint in the alto register is played by the bassoons; a disjunct melody is played by horns; *staccato* chords are played by the rest of the brass; and rising scales followed by sustained chords are played by the rest of the orchestra.

As stated above, this literal association of material with timbre is sometimes employed over the course of a structure; in *Chants of Night*, for example, the tubular bells mainly have only one role, which is to play the ‘bell’ chords which appear repeatedly in the opening slow section (bb. 1-92) and coda (bb. 199-222).<sup>20</sup> The first of these (Ex. 5a) is the ‘home’ chord of the piece, and so it was desirable to accentuate its reappearances with the presence of a specific timbre.

Such clarity is not always desirable, however, and material is often passed around the ensemble in order to provide aural variety, textural flexibility and the tension and excitement which comes from textural change and unpredictability. Bb. 147-155 of *Chants of Night*, for example, mark a significant step towards the climax of the piece; in order to support this, the foreground (marked by brackets:  $\lceil$  and  $\rceil$ ) moves between clarinet in E $\flat$ , trumpet, clarinet in B $\flat$ , violin I and violin II.

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<sup>20</sup> This association of material and timbre is not completely literal, as the tubular bells also play melodic material at the climax of the piece (bb. 172-199).

## 9 – Conclusion

As can be seen from the above analyses, the pieces in this portfolio form a simultaneously diverse and unified set. As stated in the introduction, the pieces all share a preoccupation with melodic invention and its function within a musical structure, an interest in incorporating within themselves a high degree of contrast, and a tendency to refer more or less explicitly to other music. They also have in common many technical devices, as explained with reference to *Parallels* and *Chants of Night* in Chapter 7.

They are, however, diverse in their length, instrumentation and sonic and expressive worlds. Indeed, the desire that this diversity within unity be possible has informed my stylistic choices to a very great extent. There have, throughout the twentieth century and into the twenty-first century, been many compositional doctrines which have prioritised a given set of musical materials and processes to the exclusion of all others. While the adoption of such aesthetic positions has of course produced many masterpieces, this approach seems to me to be too limiting, and the losses one feels from the ‘forbidden’ music too great. It is for this reason that the musical world which the pieces in this portfolio inhabit is defined sufficiently broadly, and the choice of materials sufficiently inclusively, that, despite the pieces’ common aesthetic and technical concerns, each one stands unique and alone.

While the pieces in this portfolio constitute artistic statements which are to be considered on their own terms, they are also steps on a musical journey, and they suggest ideas which demand to be explored further in future pieces. Musical ideas which I intend to investigate further in the next pieces I write include:

- 1) Stasis: a very large proportion of the music in this portfolio moves at a fast rate, both texturally and harmonically; *Chants of Night* and *Deor* both contain a greater degree of stasis than the previous pieces, particularly in their use of ostinato textures, and this is something that I would like to take to a far greater extreme;



- 2) Length: partly as a result of the music's tendency to move quickly, my pieces tend to be relatively short, and, at 14 minutes, *Chants of Night* is the longest piece in the portfolio; I hope that an increased propensity towards stasis will enable me to increase the time span of some future pieces, thus allowing greater technical and expressive ambition;
- 3) Use of unusual instrumental combinations: while I find it stimulating to work in genres which have existed throughout a long span of musical history, such as voice and piano in *A Pretence of Wit*, I also find that there is a sense of liberation in picking unusual combinations of instruments, such as the ensemble employed in *Deor*; I envisage this becoming a feature of future compositions;
- 4) Simplicity: alongside my enthusiasm for formal and textural complexity, I am very attracted to the opposite extreme, and enjoy the challenge of creating vivid music with the slightest of musical means. This inclination constitutes a large part of my attraction to the genre of song, and I intend to pursue it both in further song cycles and in other genres.

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Edward Nesbit

# Antiphonies

## ANTIPHONIES

EDWARD NESBIT

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*Antiphonies* was first played by Lontano conducted by Odaline de la Martinez  
at King's College, London on 30th May 2010.

## INSTRUMENTATION

2 flutes (both = piccolo & alto flute)  
marimba  
violin  
viola

Score in C

Duration: c. 5'

## PROGRAMME NOTE

*Antiphonies* is a short study which explores the superimposition of contrasting musical materials: for most of the duration of the piece there can be heard simultaneously sustained melodic lines, faster figuration and interruptions of short notes normally appearing in groups of two. It consists of four sections which correspond loosely to classical multi-movement form: a moderately fast first movement, a scherzo, a slow movement and a finale, followed by a brief coda.

# Antiphonies

EDWARD NESBIT

$\text{♩} = 120$

Alto Flute

Alto Flute

Marimba (soft sticks)

Violin

Viola

A. Fl.

A. Fl.

Mar.

Vln.

Vla.

A. Fl.

A. Fl.

Mar.

Vln.

Vla.

pp, mp, ff, mf, p, sul tasto, pos. nat., pizz., arco, sul tasto

**A**

16

A. Fl. *pp* *ff* *mp* *mf*

A. Fl. *mp* *mp* *ff* *pp* *ff*

Mar. *mp ff* *mp ff* *mp ff* *mf* *p*

Vln. *mf* *p* *ff*

Vla. *p* *ff* *ff*

20

A. Fl. *p* *ff* *ff* *mp* *ff* *mp*

A. Fl. *mp* *mp* *mf* *p* *ff* *mp*

Mar. *mp ff* *mp ff* *mp ff* *mp ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vln. *mf* *p* *mf* *p*

Vla. *mf* *p* *mf* *p*

24

take Piccolo

A. Fl. *mp* *mp* *ff*

A. Fl. *ff* *ff* *mp* *mp* *ff* *mp* *ff* *mp* *ff* *ff* *ff*

Mar. *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Vln. *ff* *mp*

Vla. *mp* *ff* *mp* *ff* *pizz.*

take Flute

**B**

28

Picc. *p ff*

Fl. *mp espress.*

Mar. *ff* (take medium sticks) *f*

Vln. *ff* *mp espress.*

Vla. *p* *f > p* *f > p*

pos. nat. sul tasto

32

Picc. *p ff*

Fl. *p* *mp* *p*

Mar. *f*

Vln. *p* *mp*

Vla. *f > p* *f > p* *f > p* *f > p* *f* *p*

pos. nat. sul tasto sempre sim.

36

Picc. *f*

Fl. *mp cresc. poco a poco*

Mar. *f* *mp* *mf* *mp*

Vln. *p* *mp cresc. poco a poco*

Vla. *f > p* *f* *mf* *mf*

39 C

Picc. *f* *f* *fp* *fp*

Fl. *f* *fp* *fp*

Mar. *f* *mf cresc.* *f* *mf* *f* *mf* *mf* *mf* *f* *mf* *mp* *ff* *mp*

Vln. *mf* *f* *fp* *fp*

Vla. *cresc.* *f* *fp* *mp ff*

43 *fp* *fp* *fp* *fp* *sfz* *take Piccolo*

Fl. *fp* *fp* *fp* *fp* *sfz*

Mar. *mf* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mp* *ff* *3*

Vln. *fp* *fp* *fp* *f* *p* *f*

Vla. *arco* *fp* *fp* *ff* *mp ff* *ff* *mp* *f*

48 *p* *ff* *p* *ff*

Picc. *p* *ff* *p*

Picc. *ff*

Mar. *mp espress.*

Vln. *p* *sfz* *sfz* *sfz*

Vla. *p* *f* *p* *f* *p* *f* *p*



51

Picc. *ff*

Picc. *p*

Mar. *poco*

Vln. *poco sfz* *sempre sim.*

Vla. *mf* *p* *mf* *p* *mp*

**D**

$\leftarrow \text{♩} = \text{♩} \rightarrow$  (♩. = 80)

54

Picc. *p scherzando* *f* *p* *mf*

Picc. *p scherzando* *f* *p* *p* *mf* *mp*

Mar. *p scherzando*

Vln. (change bow where necessary) *p* *pizz.*

Vla. *p scherzando*

60

Picc. *pp* *mf* *pp* *pp* *mp* *f*

Picc. *pp* *mp* *f*

Mar. *pp* *p* *mf* *f*

Vln. *mf*

Vla. *pp*

**E**

66

Picc. *f* *p*

Picc. *f* *p*

Mar. *ff* *ff*

Vln. *f espress.*

Vla. *arco* *mf* *f espress.*

72

Picc. *f* *p* *p* *f* *p* *p*

Picc. *f* *p* *p* *f* *p* *p*

Mar. *ff* *ff* *ff*

Vln. *mf* *f*

Vla. *mf* *f*

78

Picc. *p* *p* *f* *f*

Picc. *f* *p* *p* *f* *p* *f* *mp*

Mar. *ff*

Vln. *poco* *f* *f* *mp*

Vla. *poco* *f* *f* *mp*

Detailed description: This page contains a musical score for measures 66 through 78. The score is written for five parts: Piccolo (Picc.), Maracas (Mar.), Violin (Vln.), and Viola (Vla.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 66 is marked with a box containing the letter 'E'. The Piccolo part features rapid sixteenth-note passages, starting with a forte (*f*) dynamic and transitioning to piano (*p*). The Maracas part provides a rhythmic accompaniment with accented eighth notes, marked *ff*. The Violin and Viola parts play sustained, arched notes, with the Violin marked *f espress.* and the Viola marked *arco* and *mf*. A double bar line with repeat dots appears before measure 72. In measure 72, the Piccolo part continues with complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamics ranging from *f* to *p*. The Maracas part remains *ff*. The Violin and Viola parts continue their arched lines, with the Violin marked *mf* and *f*, and the Viola marked *mf* and *f*. Another double bar line with repeat dots appears before measure 78. In measure 78, the Piccolo part features more intricate sixteenth-note passages, with dynamics including *p*, *f*, and *mp*. The Maracas part has a few accented notes marked *ff*. The Violin and Viola parts conclude the section with notes marked *poco*, *f*, and *mp*.

83

Picc. *p* *p* *mp* *p* *mp* *mf* *mf*

Picc. *p* *f* *p* *p* *mp* *mf*

Mar. *ff* *ff* *ff* *3*

Vln. *mf cresc.* *f* *3* *f* *p*

Vla. *mf cresc.* *f* *f* *+*

**F**

88

Picc. *f* *subito* *pp* *poco* *p* *pp* *mp*

Picc. *f* *subito* *pp* *poco* *p* *pp* *p*

Mar. *pp* *p* *mp*

Vln. *pp* *pizz.* *p* *cresc.* *mp* *arco* *sfz* *p*

Vla. *pizz.* *f* *p* *cresc.* *mp* *non arpegg.* *sfz*

93

Picc. *mf cantabile* *f* *mf*

Picc. *mp* *mf cantabile* *f* *mf*

Mar. *ff* *ff* *ff* *f*

Vln. *sfz* *sfz* *sfz* *p* *sfz* *sfz* *sfz*

Vla. *f* *f* *f*

97

Picc. *f* *p*

Picc. *f* *p*

Mar. *ff* *ff* *ff*

Vln. *sfz* *sfz* *p* *sfz* *sfz* *p* *sfz* *sfz* *sfz* *sfz* *sfz*

Vla. *f* *f* *ff*

102

Picc. *mf sempre cantabile* *p* *mp* *p* *mp*

Picc. *mf sempre cantabile* *p* *mp* *p* *mp*

Mar. *mf* *mp* *take soft sticks*

Vln. *sfz* *sfz* *mf* *mf* *mp*

Vla. *arco* *mf* *mf* *p*

107

Picc. *p*

Picc. *p*

Mar. *p f* *p f* *sim.*

Vln. *pizz.* *f* *arco* *ppp sul pont.* *6* *6* *6* *6* *6*

Vla. *pizz.* *p* *arco* *ppp sul pont.* *6* *6* *6* *6* *6* *sfz* *6* *sfz*

110

Picc. *poco*

Picc. *poco*

Mar. *sempre sim.*

Vln. *sfz* *pizz.* *f* *p* *f* *p*

Vla. *p* *f* *p* *f*

113

Picc. *(sempre sim.)* **f** take Flute

Picc. **f** take Flute

Mar. **f**

Vln. **f** *p* **ppp sul pont.** *arco* **sfz** *6*

Vla. *p* **f** **ppp sul pont.** *arco* **sfz** *6*

[illegible]

118

Fl. *poco*

Fl. *poco* *cresc.* *poco*

Mar. *cresc.*

Vln. *sempre ppp* *sfz*

Vla. *sempre ppp* *sfz*

6 6 6 6 6 6

3 3 3 3

120

Fl. *mf* *mp*

Fl. *mf* *mp*

Mar. *mf* *mp*

Vln. *sfz* *sfz*

Vla. *sfz* *sfz*

6 6 6 6 6 6

3 3 3 3

122

Fl. *take Alto Flute*

Fl. *take Alto Flute*

Mar. *3*

Vln. *sfz* *sfz* *pochiss.* *sfz*

Vla. *sfz* *sfz* *pochiss.* *sfz*

6 6 6 6 6 6

3 3 3 3

**I**

124  $\leftarrow \text{trill} \rightarrow = \text{trill} \rightarrow (\text{♩} = 120)$

Fl. *mp espress.* *ff* *mp*

A. Fl.

Mar. *sfz* *p* *f*

Vln. *pp* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vla. *pp* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

127

Fl. *ff* *f* *mp* *ff*

A. Fl.

Mar. *p*

Vln. *sempre pp* *sfz* *sfz* *sfz* *sfz* *sfz*

Vla. *sempre pp* *sfz* *sfz* *sfz* *sfz* *sfz*

130

Fl. *mp* *p* *f* *mp*

A. Fl.

Mar. *f* *p* *f* *sim.*

Vln. *sfz* *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz* *sfz*

133

Fl. *f* *mp* *ff* *f*

A. Fl. *mp* *ff*

Mar. *sempre sim.*

Vln. *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz*

136

Fl. *mp* *mp*

A. Fl. *mp* *ff* *ff* *ff*

Mar. *sfz* *sfz* *sfz* *sfz*

Vln. *sfz* *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz* *sfz*

**J**

139

Fl. *ff* *mp* *mp* *ff* *mp* *mp*

A. Fl. *ff* *ff* *ff*

Mar. *sfz* *sfz* *sfz* *sfz*

Vln. *p espress.* *mp* *p*

Vla. *p espress.* *mp* *p*



142

Fl. *sfz*

A. Fl. *ff*

Mar. *(sempre sim.)*

Vln. *mp espress.* *mp* *p*

Vla. *ff* *ff* *f* *pizz.*

146

Fl. *p senza vib.*

A. Fl. *p senza vib.*

Mar. *f*

Vln. *mp espress.* *mf* *mp*

Vla. *mp* *mp*

150

Fl. *(sempre senza vib.)*

A. Fl. *(sempre senza vib.)*

Mar. *f*

Vln. *mf* *mp* *mf*

Vla. *mp*

154

Fl. *f* *f* *p* *f* *p*

A. Fl. *f* *f* *p* *f* *p*

Mar. *f*

Vln. *mp* *p* *sempre espress.*

Vla. *mp*



159

Fl. *f* *p* *subito ff*

A. Fl. *f* *p* *subito ff*

Mar. *f* *f* *f*

Vln. (8) *mp*

Vla. *mp* *mp* *mp*

Edward Nesbit

# The Forest

## THE FOREST

EDWARD NESBIT

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Movement I was written for the Centre Acanthes Composition Workshop 2010, and was first played by the Orchestre National de Lorraine conducted by Jacques Mercier in The Arsenal, Metz, on 6th July 2010. Movement II was written for the Centre Acanthes Composition Workshop 2011, and was first played by the Orchestre National de Lorraine conducted by Jacques Mercier in The Arsenal, Metz, on 9th July 2011.

### LIST OF MOVEMENTS

I - p. 1  
II - p. 16

### ORCHESTRA

2 flutes (II = piccolo)  
2 oboes (II = cor anglais)  
2 clarinets in B ♭  
2 bassoons (II = contrabassoon)

3 horns in F  
2 trumpets in B ♭  
tenor trombone

bass drum

strings (10.10.7.6.4 players)

Duration c. 8'

Score in C

### PROGRAMME NOTE

*The Forest* opens with slowly moving melodic lines in the bass register, which are offset only by occasional fanfare figures. As the bass material comes to rest on a drone in the double basses, contrasting ideas are allowed to move freely over it, and when the drone lifts for a time these ideas form a brief scherzo section. The drone soon descends again, however, and reaffirms the gloom of the opening as the first movement comes to a close. The second movement starts with a short paraphrase of the first, which is occasionally interrupted by short bursts of activity in the lower strings. Soon these interruptions take over, and the music builds to a climax; there follows a short coda which features a plaintive cor anglais solo before fading into silence. Although 'pastoral' elements abound - winding cor anglais solos, muffled brass fanfares - no direct evocation of nature is intended. The forest of the title is rather the imaginary forests depicted in the tone poems of Sibelius, most of all in *Tapiola*, whose dense, bass-heavy sonorities and extreme harmonic stasis were the starting point for *The Forest*.

# The Forest

## I

EDWARD NESBIT

♩ = 92

Flute

Flute

Oboe

Cor Anglais

Clarinet in B♭

Clarinet in B♭

Bassoon

Bassoon

Horn in F

Horn in F

Horn in F

Trumpet in B♭

Trumpet in B♭

Tenor Trombone

Bass Drum

Violin I

Violin II

Viola

Violoncello

Double Bass

*p dolce*

*poco*

*p*

*poco*

*pp*

*p*

*p dolce*

*poco*

*pp*

*p*

*poco*

*pp*

*p*

*Straight Mute*

*mf*

*mf*

*mf*

*mf*

*mf*

*pizz.*

*f*

*pizz.*

*f*

*pizz.*

*f*

13

Bsn. 1

Hn. 2

(Straight Mute)

Tpt. 1

(Straight Mute)

Tpt. 2

Vln. I

(pizz.)

Vln. II

(pizz.)

Vla.

(pizz.)

Vc. A

Vc. B

Db. A

Db. B

16

**B** senza vib.

Fl. 1 *p* *mp* *pp* *p* *mp*

Fl. 2 *poco scherzando* *p* *mp*

Ob. *poco scherzando* *p* *mp*

Cl. 1 *poco scherzando* *mp* *p*

Cl. 2 *poco scherzando* *mp* *p*

Bsn. 1 *p* *pp* *p* *poco* *pp* *p* *pp*

Cbsn. *p* *mp* *p* *pp* *p* *pp* *p*

Hn. 1 *p* *mp* *mp*

Hn. 2 *p* *mp* *p* *mf*

Hn. 3 *mp*

Tpt. 1 (Straight Mute) *mf* *mf* *mp* *mp* *mf*

Tpt. 2 (Straight Mute) *mf* *mp* *mp* *mf*

Tbn. *mf*

B. D. *poco* *p*

Vln. I A *p* sempre senza vib. *p*

Vln. I B *arco* *p* sempre senza vib. *p* *Sul D* *p*

Vln. I C *arco* *p* sempre senza vib. *p*

Vln. II A *arco* *p* sempre senza vib. *p* *Sul D* *p*

Vln. II B *arco* *p* sempre senza vib. *p* *Sul D* *p*

Vln. II C *arco* *p* sempre senza vib. *p*

Vla. A *arco* *p* sempre senza vib. *p*

Vla. B *arco* *p* sempre senza vib. *p*

Vla. C *arco* *p* sempre senza vib. *p*

Vc. *p* senza vib. *p* *mp*

Db. non div. (change bow ad lib.) *mf*

**C**



27

Fl. 1 *mf* *f* *mf* *mf*

Fl. 2 *mf* *mf* *f* *mf* *mf*

Ob. *f* *mf* *mf*

C. A. *espress.* *f* *più f* *mf*

Cl. 1 *f* *mf* *mf*

Cl. 2 *f* *mf* *mf*

Bsn. 1 *p* *mp* *p* *mf* *p*

Cbsn. *p* *mp* *p*

Hn. 1 *pp* *mp* *mf* *poco* *p*

Hn. 2 *mp* *mf* *poco* *p*

Hn. 3 *mp* *mf* *p*

Tpt. 1 (Straight Mute) *mp* *mf*

B. D.

Vln. I (pizz.) *f* *mf* *mf*

Vln. II (pizz.) *f* *mf* *mf*

Vla. (pizz.) *f* *mf* *mf*

Vc. A *mf* *più f*

Vc. B *mf* *più f*

Db. A *mf* *f* *mf* *mf* *f* *mf*

Db. B *mf* *f* *mf* *mf* *f* *mf*

rit. . . . .

D

♩ = 80

Fl. 1

32

*f*

*mp* poco scherzando

Fl. 2

*f*

*mp* poco scherzando

Ob.

*f*

*f* espress. *mf* *mp*

C. A.

*mp*

Solo *mf* espress. *mp* *mf* *p*

Cl. 1

*f*

*mp* poco scherzando

Cl. 2

*f*

Bsn. 1

*mf* *f* *p*

Cbsn.

Hn. 1

*mp* *f*

Hn. 2

*mp* *mf* < *f*

Hn. 3

*mp* *mf* < *f*

Tpt. 1

(Straight Mute) *mf* < *f*

B. D.

*mp*

Vln. I A

arco *p*

rit. *pp* *p* *mp* dolce *mf*

Vln. I B

*p*

*pp* *p* *mp* dolce *mf*

Vln. II A

arco *p*

(nat.) *pp* *p* *mp* dolce

Vln. II B

arco *p*

(nat.) *pp* *p* *mp* dolce

Vc. A

*mf* *più f* *mf*

Vc. B

*mf*

Db. A

*f* *mf* *ff* > *mf*

Db. B

*f* *mf* *ff* > *mf*







[illegible]

68

Fl. 1

*p* *mp* *p* *p* *mp*

Fl. 2

*p* *mp* *p* *p* *mp* *mp*

Ob.

*pp* *p* *p*

C. A.

*mp cresc.* *f* *mf*

Cl. 1

*p* *mp* *p* *p* *mp* *pp* *p* *p* *mp*

Cl. 2

*p* *p* *p* *pp* *p* *p* *mp*

Bsn. 1

*mp*

Cbsn.

*poco* *mp* *p* *mp* *p*

Tpt. 1

Straight Mute *mf* *mf*

Tpt. 2

Straight Mute *mf*

B. D.

*poco* *p*

Vln. I

*pizz.* *p*

Vln. II

*pizz., div.* *p*

Vla.

*pizz.* *p*

Db.

*accel.*

**H**  
♩ = 92

Fl. 1  
*mf*  
*f*  
*mf*  
*f*  
*mf*  
*p*  
*mf*

Fl. 2  
*mf*  
*f*  
*mf*  
*f*  
*mf*  
*p*  
*mf*

Cl. 1  
*mf*  
*f*  
*f*  
*f*

Cl. 2  
*f*  
*f*  
*f*

Bsn. 1  
*p*  
*pp*  
*p*

Cbsn.  
*p*  
*mp*  
*p*

Hn. 1  
*p*  
*mp*  
*mp*

Hn. 2  
*p*  
*mp*  
*p*  
*mf*

Hn. 3  
*mp*

Tpt. 1  
(Straight Mute)  
*mp*  
*mp*  
*mf*

Tpt. 2  
(Straight Mute)  
*mf*  
*mp*  
*mf*

Tbn.  
(Straight Mute)  
*mf*

B. D.  
*poco*  
*p*

Vln. I  
*f*

Vln. II  
(pizz.)  
div.  
*f*

Vla.  
(pizz.)  
*f*

Db.



76

**I**

Fl. 1 *mf* *f* *mf* *più f*

Fl. 2 *mf* *f* *mf* *f*

Ob. *f* *f*

Cl. 1 *f* *f* *f*

Cl. 2 *f* *f* *f*

Bsn. 1 *mp* *p* *pp* *p* *pp*

Cbsn. *mp* *pp* *p* *mp* *p*

Hn. 1 *mf* *f* *f* *f*

Hn. 2 *mf < f* *f*

Hn. 3 *f* *f*

Tpt. 1 (Straight Mute) *mp* *mf* *cresc.* *più f* *f* *f*

Tpt. 2 (Straight Mute) *mf* *cresc.* *f* *f*

Tbn. (Straight Mute) *mf* *f* *mf*

B. D. *mp*

**I**

Vln. I (pizz.) *f*

Vln. II (pizz.) *f*

Vla. (pizz.) *f*

Db. A *mp*

Db. B *mp*

80

C. A.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn.

Db. A

Db. B

*mp* *p* *p* *mp* *p*

*f* *f* *mf* *mf* *mp*

*f* *f* *mf* *mf*

*f* *f* *mf* *mf*

(Straight Mute) *f* *f* *mf* *mf* *mp*

(Straight Mute) *f* *f* *mf* *mp*

(Straight Mute) *mf* *f* *mf* *mf* *più f* *mp*

*mf* *f* *mf* *mf* *mp*

*mf* *mp*

86

C. A.

Bsn. 1

Cbsn.

Vln. I

Vln. II

Vla.

Vc.

Db. A

Db. B

*poco* *p* *mf* *poco* *p* *poco più f* *mp*

*mp* *p* *poco* *pp* *poco*

*p* *pp* *p* *pp* *mp*

*arco* *sul E* *mp* *mp* *p*

*arco* *mp* *mp* *p*

*arco* *mp* *mp* *p*

*Sul A* *mp* *mp*

*mp* *mp*

*mf* *mp*

93 **K**

C. A. *mf* sempre espress. *poco*

Cbsn. *mf* *mp*

Vln. I *mp* *p* *poco* *mp* *pochiss.* *p*

Vln. II *mp* *p* *poco* *mp* *pochiss.* *p*

Vla. *mp* *p* *poco* *mp* *pochiss.* *p*

Vc. A *p*

Vc. B *gliss.* *mf* *gliss.* *più f* *f* *gliss.*

Db. A *mf* *gliss.* *3* *gliss.* *3* *gliss.* *f* *gliss.* *3*

Db. B *mf* *mp* *3* *mf* *3* *gliss.* *f* *gliss.*

==

98

C. A. *mf* *3* *mf* *5* *3* *mp* *5* *5*

Vln. I

Vln. II

Vla.

Vc. A

Vc. B *ff* *3* *gliss.* *gliss.* *3* *gliss.* *3* *gliss.* *3* *gliss.* *mf*

Db. A *ff* *gliss.* *gliss.* *3* *gliss.* *gliss.* *mf* *gliss.* *gliss.* *mf*

Db. B *ff* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *3* *gliss.* *gliss.* *mf*

ATTACCA

## II

[illegible]

[illegible]



127 **O**

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Vln. II  
(div. a 2)

Vla.  
(div. a 2)

Vc.  
(div. a 2)

Db.

*fp* *f* *p* *f* *p* *f* *fp*

*fp* *f* *p* *f* *p* *f* *fp*

*fp* *f* *fp* *f* *fp* *f* *fp*

*mp* *mp* *mp*

*f* *f* *f* *f* *f* *f* *f*

*mp* *p* *mp* *p* *mp* *p* *mp*

*p* *p* *p* *p* *p* *p* *p*

*p* *p* *p* *p* *p* *p* *p*

*p non cresc.* *f* *p sim.* *f* *p non cresc.* *f* *p sim.* *f*

*p non cresc.* *f* *p sim.* *f* *p non cresc.* *f* *p sim.* *f*

*f* *p sim.* *f* *p* *f* *p* *f* *p*

*f* *p* *f* *p* *f* *p* *f* *p*

*p non cresc.* *f* *p sim.* *f* *p non cresc.* *f* *p sim.* *f*

*p non cresc.* *f* *p sim.* *f* *p non cresc.* *f* *p sim.* *f*

*mp* *mp* *mp*

130

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Vla.  
(div. a 2)

Vc.  
(div. a 2)

Db.

*mf* *mp* *pp* *p* *f* *f* *p* *p* *f* *f* *p* *mf*



[illegible]

136

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Vln. II  
(div. a 4)

Vla.  
(div. a 2)

Vc.  
(div. a 2)

*ff* *f > p* *fp* *pp*

*p* *ff* *f > p* *fp* *pp*

*5* *ff* *f > p* *f*

*p* *ff* *f > p* *f*

*p* *5* *f* *5* *f > p* *5* *fp* *pp*

*ff* *5* *f > p* *f* *5*

*f* *mf* *mp* *mf* *mp*

*mf* *mp*

*p*

*1.* *mf* *p*

*mf* *mp*

*mp*

div. *mp*

div. *6* *mp* *6* *6* *6* *6*

*f* *div.* *mp*

*f* *div.* *6* *6* *6* *6* *mp*

div. *3* *mp*

[illegible]

[illegible]

[illegible]

145

1.

Fl.

*f* 6 *p*

*p* 3 6 *f* 6 *p*

Ob.

*ff* 3 *ffmp*

*ff* 3 *ffmp*

Cl.

*p* 5 *f* 5 *p*

*p* 5 *f* 5 *p*

Bsn.

1.

*ff* 3 *ffmp*

*f*

*ff*

Hn.

*f*

*mf*

Tpt.

*f*

*mf* 6 *f*

*mf* 6 *f*

Tbn.

*mp*

*mp* *f*

B. Tbn.

*f*

1.2.

Vln. I (div. a 5)

3.4.

5.

*mf* 6

1.2.

Vln. II (div. a 5)

3.4.

5.

*mf* 6

1.

Vla. (div. a 4)

*f*

2.

6

*mf* 6

3.

*f*

4.

6

*f* 3 *mf*

1.2.

Vc. (div. a 4)

*mp*

3.4.

*mp* 6 *f*

147 **R**

Picc. *ff* *f* *mf* *ff* *f*

Fl. *mp* *ff* *f*

Ob. *ff* *mp* *ff* *f*

Cl. *ff* *mp* *ff* *f*

Bsn. *ff* *mp* *ff* *f*

Cbsn. *ff* *f* *mf* *ff*

Hn. *ff* *f* *ff* *f* *mf*

Tpt. *f* *ff* *f* *f*

Tbn. *ff* *f*

B. Tbn. *ff* *f*

B. D. *ff* *f* *p* *mf*

Vln. I (div. a 5) *ff* *mf* *ff* *mf* *ff*

Vln. II (div. a 5) *ff* *mf* *ff* *mf* *ff*

Vla. (div. a 4) *ff* *mf* *ff* *mf* *ff*

Vc. *mf* *ff* *mf* *ff*

Db. *fff* *f* *fff*

149

Picc. *mf* *ff* *> mf* *ffmf* *mp* *ff*

Fl. *mf* *ff* *> mf* *ffmf* *mp* *ff*

Ob. *mp* *ff*

Cl. *mp* *ff*

Bsn. *ff* *f* *mf*

Cbsn. *f*

Hn. *ff* *f* *mf* *ff*

Tpt. *ff* *f* *ff*

Tbn. *mf* *ff* *f*

B. Tbn. *mf* *ff* *f*

B. D. *mf* *ff*

Vln. I (div. a 5) *ff* *mf* *ff*

Vln. II (div. a 5) *ff* *mf* *ff*

Vla. (div. a 4) *ff* *mf* *ff*

Vc. (div. a 4) *mf* *ff*

Db. *mf* *ff*



15/

Picc. *mf* *ff* *mf* *ff* *mf*

Fl. *mf* *ff* *mf* *ff* *mf*

Ob. *ff* *mf* *ff* *mf*

Cl. *mf* *ff* *mf* *ff* *mf*

Bsn. *ff* *f* *ff* *mf* *ff* *mf*

Cbsn. *mf* *ff* *f*

Hn. *f* *mf* *f* *ff*

Tpt. *ff*

Tbn. *mf* *ff* *f*

B. Tbn. *mf* *ff* *f*

B. D. *ff* *ff*

Vln. I (div. a 5) *ff* *f*

Vln. II (div. a 5) *ff* *f*

Vla. (div. a 4) *ff* *ff*

Vc. (div. a 4) *f* *ff*

Db. *f* *fff* *ff*

153 **S**

Picc.

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

B. D.

Vln. I (div. a 5)

Vln. II (div. a 5)

Vla. (div. a 4)

Vc. (div. a 4)

Db.

*ff* *mp* *p* *mf* *f*

take Cor Anglais

[illegible]



Edward Nesbit

# A Pretence of Wit

*Five Settings of W. B. Yeats  
for Soprano and Piano*

## A PRETENCE OF WIT

EDWARD NESBIT

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The premiere performance was given by Emily Hindrichs and Joseph Middleton  
at Aldeburgh Church on 20<sup>th</sup> October 2012.

The premiere performance of the revised version was given by Anna Patalong  
and Elizabeth Rossiter at The Forge, Camden, on 20<sup>th</sup> November 2012.

Duration c. 8'

### PROGRAMME NOTE

*A Pretence of Wit* sets five poems of W.B. Yeats which deal in different ways with the subject of nature and man's relationship to it. 'The Dawn' and 'In the Seven Woods', the two songs which frame the cycle, celebrate nature and suggest that the thoughts and actions of human beings are trivial by comparison. 'The Hawk' and 'To a Squirrel at Kyle-na-no' are shorter, more light-hearted songs which portray the eponymous animals in a more literal pictorial way. At the centre of the cycle, and at its expressive heart, lies 'To his Heart, Bidding it have no Fear', a slow song which expresses awe at the majesty of the natural world. Although the theme of nature runs through the five poems, the songs are musically independent from one another, and the intention was to create the maximum degree of contrast of mood and texture.

## Contents

1	The Dawn	page 2
2	The Hawk	page 6
3	To his Heart, Bidding it have no Fear	page 8
4	To a Squirrel at Kyle-na-no	page 10
5	In the Seven Woods	page 11

## **The Dawn**

I would be ignorant as the dawn  
That has looked down  
On that old queen measuring a town  
With the pin of a brooch,  
Or on the withered men that saw  
From their pedantic Babylon  
The careless planets in their courses,  
The stars fade out where the moon comes,  
And took their tablets and did sums;  
I would be ignorant as the dawn  
That merely stood, rocking the glittering coach  
Above the cloudy shoulders of the horses;  
I would be – for no knowledge is worth a straw –  
Ignorant and wanton as the dawn.

## **The Hawk**

‘Call down the hawk from the air;  
Let him be hooded or caged  
Till the yellow eye has grown mild,  
For larder and spit are bare,  
The old cook enraged,  
The scullion gone wild.’

‘I will not be clapped in a hood,  
Nor a cage, nor alight upon a wrist,  
Now I have learnt to be proud  
Hovering over the wood  
In the broken mist  
Or tumbling cloud.’

‘What tumbling cloud did you cleave,  
Yellow-eyed hawk of the mind,  
Last evening? that I, who had sat  
Dumbfounded before a knave,  
Should give to my friend  
A pretence of wit.’



### **To his Heart, bidding it have no Fear**

Be you still, be you still, trembling heart;  
Remember the wisdom out of the old days:  
*Him who trembles before the flame and the flood,  
And the winds that blow through the starry ways,  
Let the starry winds and the flame and the flood  
Cover over and hide, for he has no part  
With the lonely, majestic multitude.*

### **To a Squirrel at Kyle-na-no**

Come play with me;  
Why should you run  
Through the shaking tree  
As though I'd a gun  
To strike you dead?  
When all I would do  
Is to scratch your head  
And let you go.

### **In the Seven Woods**

I have heard the pigeons of the Seven Woods  
Make their faint thunder, and the garden bees  
Hum in the lime-tree flowers; and put away  
The unavailing outcries and the old bitterness  
That empty the heart. I have forgot awhile  
Tara uprooted, and new commonness  
Upon the throne and crying about the streets  
And hanging its paper flowers from post to post,  
Because it is alone of all things happy.  
I am contented, for I know that Quiet  
Wanders laughing and eating her wild heart  
Among pigeons and bees, while that Great Archer,  
Who but awaits His hour to shoot, still hangs  
A cloudy quiver over Pairc-na-lee.

W. B. Yeats

# A Pretence of Wit

## The Dawn

**Tranquillo-Animato** ♩ = 69  
*p* *semplice*

Soprano

I would be ig-no-rant as the dawn that has

Piano

*poco*

8<sup>va</sup>

*p*

7

subito *mf* *pp*

— looked down on — that old queen mea-, old queen mea-sur-, sur-ing,

(8)

*sempre p*

*pp*

10

—ing a town with the pin of a brooch,

(8)

III Ped.

12 *p* *semplce* *p*

or\_\_\_ on the with-ered men, men that saw from their pe-dan-tic Ba-by-, Ba-by lon the

(8)

*mp* *p* III Ped.

15 *mf* *p* *mf*

care - less pla nets\_\_\_ in their cour-ses, the stars fade out\_\_\_ where the moon comes,\_\_\_

(8)

*mf* *p* *mf*

18 *f* *pesante*

\_\_\_ and took their tab lets and did sums; I would be ig - no-rant as the dawn

(8)

*f* *mf* *f* *f* *mf*

21 *più f*

that mere - ly stood, rock - ing the glit - ter - ing coach, I would be — ig - , ig -

*f* *mf* *f* *più f*

24 *ff* *cresc.*

- no - rant, rock - ing the glit - ter - ing coach, I would be a - bove the cloud - y shoul

*ff*

28 *p*

ders of the, shoul - ders of the hor - ses; I ————— would —

*cresc.* *p* *sonoro* *8<sup>va</sup>* *8<sup>vb</sup>*

III Ped.

36 *sempre p* *pp* *p*

— be - for no know-ledge is, for no know-ledge, no know-ledge is worth a straw - ig

(8)

*mp* *pp* *p* *mp*

*8<sup>va</sup>* *8<sup>vb</sup>*

40 *poco*

- - no - rant and wan - ton as the

(8)

*p* *p*

*p* *8<sup>vb</sup>* Ped.

46

dawn.

*pp* *leggero poss.* *p* *pp* *sim.* *pp* *poss.*

*III Ped.* *8<sup>vb</sup>*

# The Hawk

**Alla marcia** ♩ = 92  
*p senza espress.*

Soprano

Piano

'Call down the hawk from the air; let him be hood-ed or caged till the

4

yel - low eye has grown mild, for lar-der and spit are bare, the old cook en -

7

*mf pesante*

raged, the scull - ion gone wild.' I will not be clapped in a hood, nor a cage, nor a - light up-on a

11 *f* *sempre f*

wrist, now I have learnt to be proud ho-ver ing o - ver the wood in the bro - ken

15 *p senza espress.*

mist or tumb - ing cloud.' 'What tumb - ling cloud did you

17

cleave, yel - low - eyed hawk of the mind, last even - ing? that I, who

(8)

*mp dim.* *p*

20 *sempre p*

have sat dumb-found-ed be - fore a knave, should give to my friend a pre-tence of wit.'

*pp*

# To his Heart, bidding it have no Fear

**Senza misura, non adagio**

**Soprano**

*p*

Be you still, be you still, tremb-ling heart; re-mem-ber the wis-dom out of the old days:

**Piano**

**Affettuoso** ♩ = 56

**3**

*pp*

Him who trem-bles be-fore the flame and the flood, and the

*pp*

poco ped.

**6**

*p cresc.*

winds that blow through the star-ry ways, let the star -

*mp* *mf espress.*

*mp*

Ped.



9 *p*

ry winds and the flame and the flood

*mf* *sonore* *p*

*B $\flat$*

13 *pp* *dolciss.* *mp* *espress.*

co - ver o-ver and hide, for he has no part with the

*pp* *pochiss. f* *mp* *p*

Ped.

17 *p*

lone - ly, ma - jes - tic-al mul-ti - tude.

*pp*

# To a Squirrel at Kyle-na-no

**Capriccioso** ♩ = 100  
*pp sempre*

Soprano

Come play with me; \_\_\_\_\_ why do you run through the shak - ing tree

Piano

*pp sempre*

6

(*pp sempre*) *mf* *pp*

as though I'd a gun to strike you dead? when

(*pp sempre*) *mf* *pp*

11

all I would do is to scratch your head and let you go.

# In The Seven Woods

**Semplice-Agitato** ♩ = 60

Soprano

*p*

I have heard the pi - geons of the Se - ven Woods

Piano

*p*

*leggieriss. sempre*

6

— make their faint thun- der, and the gar - den bees hum in the lime- tree\_

10

*cresc.* *accel.*

— flowers; and put a-way the un - a-vail-ing out - cries and the

♩ = 80  
**f**  
 14 *non dim.*  
 old bit-ter ness that emp-ty the heart.  
 [D]  
**f**  
 [E]  
 Ped.

18 ♩ = 60  
**p**  
 I have for-got a while. Ta - ra up-root - ed, and  
**f**  
**p**  
 8va

20 ♩ = 80 (♩. = ♩) ♩ = 60  
 new com - mon - ness up - on the throne and  
**f**  
**p**  
 8va

21  $\text{♩} = 80$  *f*

cry-ing a - bout the streets and hang-ing its pa - per flowers from post to post

8<sup>va</sup> L.H. R.H.

8<sup>va</sup> Ped.

24 *più f* *ff*

be-cause it is a - lone of all things hap - - - - - py.

(8) L.H. R.H.

(8) *ff*

28

(8)

[illegible]

32 ♩ = 60

*p*

I am con - ten - ted, for I know that

*ff* ( — )

*mf*

III Ped. —

36 **accel.**  $\text{♩} = 80$  **mp** *leggiere* **rit.**  $\text{♩} = 60$  **accel.**  $\text{♩} = 80$

Qui-et wan-ders laugh - ing and eat - ing her wild heart a - mong pi - geons and bees,

♩ = 60 accel. . . . . ♩ = 80 ♩ = 60

39 *p* *mp* *p*

while that Great Ar - cher, who but a-waits His hour to shoot, still

42

hangs a cloud - y qui - ver o - ver Pairc - - na -

44 ♩ = 80

lee.

Edward Nesbit

# Concerto

*for violin and ensemble*



## CONCERTO

EDWARD NESBIT

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*Concerto* was commissioned by the Royal Philharmonic Society for the Philharmonia Orchestra Young Composers' Academy. The premiere performance was given by Maya Iwabuchi and players from the Philharmonia Orchestra conducted by Clark Rundell at the Royal Festival Hall's *Music of Today* series on 9th June 2011.

## LIST OF MOVEMENTS

I - p. 1

II - p. 11

## INSTRUMENTATION

flute (= piccolo)

clarinet in B $\flat$

horn in F

tenor trombone

harp

solo violin

violoncello

double bass

Score in C

Duration c. 8' 30"

## PERFORMANCE NOTES

*flute*: diamond noteheads indicate a breathy timbre

*clarinet*: diamond noteheads indicate echo tone

*harp*: crossed noteheads indicate xylophonics

## PROGRAMME NOTE

My *Concerto* consists of two movements which explore different aspects of the concerto form. The first movement is a fast *scherzando*, in which the relationship between violin and ensemble takes its lead primarily from nineteenth-century models. The soloist plays almost continuously, and at any given point performs one of two roles: playing the melody, and playing virtuosic decoration as an accompaniment to melodic material in the ensemble.

In the second movement, the relationship between violin and ensemble is conceived very differently, and the violin plays music that remains distinct from the ensemble, sometimes in direct opposition to it. As the movement goes on the violin becomes progressively more integrated into the musical discourse of the other instruments, and is eventually assimilated completely, before violin and ensemble again go their separate ways and the movement ends in the disunity with which it began.

# Concerto

## I

EDWARD NESBIT

♩ = 104

molto vib., sul IV al \*

Solo Violin

*f espress.* *ff* *> f* *mf* *ff* *> f* *ff*

Vln. **A**

*ff* *> f* *ff* *mf* *f* *ff* *> f* *ff* *> f*

Vc.

*p* *mp* *pp* *p*

Db.

*p* *mp* *pp* *p*

Fl. **B**

*mf < fp* *mf < fp* *fp* *mf < fp* *pp* *fp* *mf < fp*

Cl.

*fp* *fp* *mf < fp* *fp > pp* *mf < fp*

Hrp.

*f* *f*

Vln.

*ff* *f* *ff*

Vc.

*mp* *p*

Db.

*mp* *p*

21

Fl. *fp*  $\rightarrow$  *pp*

Cl. *fp*  $\rightarrow$  *pp*

Hp. *f*

Vln. *ff*

Vc. *mp* *f* *mp*

Db. *mp* *f* *mp*

25

Fl. *fp* *mf*  $\langle$  *fp* *mf*  $\langle$  *f* *fp*  $\rightarrow$  *ff* *mf*  $\rightarrow$  *f* *fp*

Cl. *mf*  $\langle$  *fp* *fp* *f* *fp*  $\rightarrow$  *ff* *mf*  $\rightarrow$  *f* *fp*

Hn. *mf* *f* *fp*  $\rightarrow$  *f*

Tbn. *mf* *f* *fp*  $\rightarrow$  *f*

Hp. *f* *ff* *f*

Vln. *f* *ff* *f cantabile*

Vc. *f* *pizz.* *f* *pizz.*

Db. *f* *f*

C

29

Fl. *pp* *f fp* *f fp* *f* *fp* *f* *fp* *f*

Cl. *pp* *f fp* *f fp* *f* *fp* *f* *fp* *f*

Hn. *fp* *f* *p* *f* *p* *f* *p* *f*

Tbn. *fp* *f* *p* *f* *p* *f* *p* *f*

Hp. *ff* *f*

Vln. *ff* *f*

Vc. (pizz.) *ff*

Db. (pizz.) *ff*

33 Solo

Fl. *ffp* *f p* *fp* *f p*

Cl. Solo *fp* *f* *p* *f* *p* *f* *p*

Hn. *f*

Tbn. *f*

Hp. *ff* *f*

Vln. *ff p* *ffz* *ffz* *ffz*

Vc. (pizz.) *f*

Db. (pizz.) *f*

36

Fl. *fp* *f<sup>3</sup> p* *fp* *f<sup>3</sup> p*

Cl. *f p fp f<sup>3</sup> p f*

Hn. *mf f mf*

Tbn. *mf f mf*

Hp. *mf*

Vln. *sfz sfz sfz sfz sfz cresc. poco a poco sfz*

Vc. (pizz.) *mf f mf*

Db. (pizz.) *mf f mf*

39

Fl. *f<sup>3</sup> ff f ff f<sup>3</sup>*

Cl. *p f ff f ff f*

Hn. *f mf fp f fp pp fp f p f*

Tbn. *f mf fp f fp pp fp f p f*

Hp. *l.v. sempre sfz (ff sempre) sfz*

Vln. *sfz sfz sfz sfz ff*

Vc. (pizz.) *f mf ff f*

Db. (pizz.) *f mf ff f*

42

Fl. *mf* *f* *ff* *f* *mf* *f*

Cl. *mf* *f* *ff* *f* *mf* *f*

Hn. *fp* *f* *fp* *mf* *fp* *f* *fp* *f* *mf*

Tbn. *fp* *f* *fp* *mf* *fp* *f* *fp* *f* *f*

Hp. *sffz*

Vln. *3* *3* *3*

Vc. (pizz.) *ff* *f* *3* *3* *3* *3*

Db. (pizz.) *ff* *f* *3* *3* *3* *3*

45 **F** (non solo)

Fl. *ff* *f* *ff* *mf* *f* *mf* *f*

Cl. (non solo) *ff* *f* *ff* *mf* *f* *mf* *f*

Hn. *f* *mf* *< f* *mf* *f*

Tbn. *3* *mf* *mp* *mf* *f* *mf* *f*

Hp. *fff* *f* *3*

Vln. *mf* *f* *sffz* *sffz* *sffz* *ff*

Vc. (pizz.) *f* *ff* *3*

Db. (pizz.) *f* *ff* *3*

48

Fl. *ff* *f* *ff* *f*

Cl. *mf* *f quasi tromba*

Hn. *f*

Tbn. *f*

Hp. *f* *ff* *f* *ff* *l.v.*

Vln. *f* *ffz* *ffz*

Vc. (pizz.) *ff* *ffz* *f*

Db. (pizz.) *ff* *ffz* *f*

51

Fl. *mf* *f* *ff*

Cl. *ff*

Hn. *ff*

Tbn. *mf* *f* *ff*

Hp. *ff* *f* *ff* *ffz* *ffz* *l.v.*

Vln. *ff* *f* *ff* *fff*

Vc. (pizz.) *ff* *mp* arco

Db. (pizz.) *ff* *mp* arco, sempre sul I

54 **G** take Piccolo

Picc. *Solo*  
*p capriccioso*  
*pp*

Hp. *près de la table*  
*f*

Vc. *f*  
*mp*  
*f*

Db. *f*  
*mp*  
*f*



59 *take Flute*

Picc. *p*  
*mf*  
*p*

Hp. *f*  
*ff*  
*f*

Vc. *mp*  
*f*

Db. *mp*  
*f*



62 **H** *Solo*

Cl. *mf* *keck*  
*f*  
*f > p*  
*f > p*  
*f > p*  
*f > p*  
*f > p*

Hp. *p.d.l.t. sempre*  
*f*

Vln. *fp*  
*f > p*  
*f > p*  
*f > p*  
*f > p*  
*f > p*

Vc. *mp*

Db. *mp*



[illegible]

73

Fl. *f* *p* *f* *mf* *p*

Cl. *f* *p* *f* *mf* *p*

Hn. *f* *mp* *f*

Tbn. *f* *mp* *f*

Hp. *l.v.* *ff* *ff*

Vln. *f* *ff*

Vc. *pizz.* *f* *arco* *p* *f* *pizz.* *f*

Db. (pizz.) *f*

76

Fl. *f* *ff* *f* *p*

Cl. *f* *ff* *f* *p*

Hn. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Tbn. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Hp. *ff* *f*

Vln. *f* *f* *ff*

Vc. *arco* *p* *f* *pizz.* *ff* *arco* *p* *f* *pizz.* *f*

Db. (pizz.) *ff* *f*

79

Fl. *f* *f* *p* *f* *ff*

Cl. *f* *f* *p* *f* *ff*

Hn. *mp* *f* *mp* *mf*

Tbn. *mp* *f* *mp* *mf*

Hp. *fff*

Vln. *f* *ff* *fff*

Vc. *p* *f* *ff* *mp* *ff*

Db. *f* *ff*

(pizz.)

arco

pizz.

81

Fl. *f* *ff* *ff* *fff*

Cl. *f* *ff* *ff* *fff*

Hn. *f* *mf* *f* *mf* *f* *ff*

Tbn. *f* *mf* *f* *mf* *f* *ff*

Hp. *fff* *fff* *fff*

Vln. *fff* *ff*

Vc. *mf* *ff* *ff* *fff*

Db. *ff* *ff*

(8)

arco

pizz.

l.v.

et ass.

## II

Musical score for measures 1-4, featuring four parts: Horn in F, Tenor Trombone, Violoncello, and Double Bass. The tempo is marked as ♩ = 60. The key signature has one flat (B-flat).

**Horn in F:** Measures 1-2 are whole rests. In measure 3, it plays a half note B-flat (p *sonoro*). In measure 4, it plays a half note G (p *sonoro*).

**Tenor Trombone:** Measures 1-2 are whole rests. In measure 3, it plays a half note B-flat (p *sonoro*). In measure 4, it plays a half note G (p *sonoro*).

**Violoncello:** Measures 1-2: arco, con sord. (arco, con sord.). Measure 1: half note B-flat (p *sonoro*). Measure 2: half note G (p *sonoro*). Measure 3: half note B-flat (p *sonoro*). Measure 4: half note G (p *sonoro*).

**Double Bass:** Measures 1-2: con sord. (con sord.). Measure 1: half note B-flat (p *sonoro*). Measure 2: half note G (p *sonoro*). Measure 3: half note B-flat (p *sonoro*). Measure 4: half note G (p *sonoro*).



6

**A**

Hn. *pp* *p* *pp* *p cresc. poco a poco*

Tbn. *gliss.* *gliss.* *pp* *p cresc. poco a poco* *gliss.*

Vln. *sempre molto sul pont.* *ff*

Vc. (con sord.) *gliss.* *cresc. poco a poco*

Db. (con sord.) *gliss.* *gliss.* *gliss.* *cresc. poco a poco*

12

Hn. *mp* *mf* *dim. poco a poco* *p*

Tbn. *mp* *mf* *dim. poco a poco* *p*

Hp. *mf* *près de la table*

Vln. *sempre ff*

Vc. (con sord.) *mf* *f* *dim.* *gliss.* *sempre sul I* *mf* *mf* *mf* *mf*

Db. (con sord.) *f* *ff* *dim. poco a poco* *p* *pp*



**B**  $\text{♩} = \text{♩} (\text{♩} = 120)$

17 *2 + 3 Solo* *3 + 2* *2 + 3 + 2* *2 + 3*

Cl. *p cantabile* *mp*

Hn. *pp*

Tbn. *pp* *l.v. sempre*

Hp. *fff* *mf* *fff*

Vln. (sempre sul pont.) *sempre ff*

Vc. (con sord.) *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Db. (con sord.) *sempre sul I* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

**C**

23

3 + 2

2 + 3

3 + 2

Fl. *ff non legato* (non dim.) *ff* *f*

Cl. *mf* *p* *mp* *p*

Hp. *mf* *f*

Vln. *sempre senza vib.*

Vc. (con sord.) *mf* *mf* *mf* *mf* *mf* *mf* *pizz., senza sord.*

Db. (con sord.) *mf* *mf* *mf* *mf* *mf* *mf*

**D**

31

3 + 2 Solo

2 + 3 + 2

2 + 3

Fl. *ff f* *mf* *f* *mf* *mp* *f*

Hn. *Mute* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp*

Tbn. *Straight Mute* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp*

Hp. *norm.* *f* *ff* *f* *ff* *l.v.* *f* *ff* *f* *ff*

Vc. (pizz.) *f* *mp* *f* *mp* *f* *mp* *mf*

Db. *pizz., senza sord.* *f* *f*

**E**

♩. = ♩ (♩ = 80)

3 + 2 + 3

Fl. *cresc.* *ff*

Hn. (muted) *f* *fp* *mf* *fp semplice* *f* *f* *fp*

Tbn. (muted) *f* *fp* *mf* *fp semplice*

Hp. *ff* *ff secco*

Vln. (sempre sul pont.) *ff*

Vc. (pizz.) *f cresc.* *ff*

Db. (pizz.) *ff*

44

Cl. (non solo) *ppp* *p* *ppp* *p* *pp*

Hn. (muted) *f* *fp*

Tbn. (muted)

Vln. *ppp* *p* *pp*

Vc. arco (sul IV) *sfzp* *sfzp* *sfzp* arco, sempre sul I

Db. *sfzp* *sfzp*

49 **F**

Cl. *mp* (muted) *p*

Hn. (muted) *pp*

Tbn. (muted) *pp*

Hp. Solo *L.v.* *p < sfz* *sempre sim.*

Vln. *sul III* *sempre ff* *sfz* *pos. nat., sempre sul III* *sfz* *sfz*

Vc. *sul I* *sfz* *sfz* *sfz* *sfz*

Db. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

54 (non solo)

Fl. *p* *mp* *p* *mp* *p*

Cl. *mp* *p* *p* *mp* *p*

Hn. *Open* *f* (non solo)

Hp. (sempre sim.)

Vln. *sul pont., sul IV* *sub. ff* *ffp* *ff ffp* *ffp* *pos nat.*

Vc. *sempre sul I* *sfz* *sul pont.* *sub. ff* *ffp* *ff ffp* *ffp* *pos nat.*

Db. *sfz* *sfz* *sul pont.* *sub. ff* *ffp* *ff ffp* *ffp* *pos nat.*



58

Fl. *fp* *mf*

Cl. *fp* *mf* *f*

Hn. *f > p* *< f* *f > p* *mf <*

Tbn. *f* *f* *p* *f > mf*

Hp. *cresc. poco a poco*

Vln. *ff* *ffp* *ff* *ffp* *sempre ff*

Vc. *ff* *ffp* *ff* *ffp* *sempre ff*

Db. *ff* *ffp* *ff* *ffp* *sempre ff*

(sempre sul IV) sul pont. → pos. nat. sul pont. (d) sul pont. (d) pos. nat.

62 **G**  $\text{♩} = \text{♩} \cdot (\text{♩} = 120)$

Fl. *ff* *mf < fp* *mf < fp* *fp* *fp*

Cl. *ff non legato* *fp* *fp* *fp*

Hn. *fp* *> pp* *< fp* *pp* *fp* *fp* *fp*

Tbn. *f* *fp* *> pp* *fp* *pp* *mf <*

Hp. *f < ff* *f* *ff* *f* *ff* *ff solo*

Vln. *pos. nat., vib. norm., sempre sul IV*

Vc. *ff* *fp* *fp* *mf* *fp* *mf espress.*

Db. *pizz. (pos. nat.)* *ff* *arco* *mf* *fp*

3 + 2 + 3 3 + 2 + 2 2 + 3 + 2 3 + 2 + 2

**H** $\text{♩} = \text{♩} (\text{♩} = 60)$ 

17

66

Fl. *semplice*

Cl. *semplice*

Hn. *f* *mp* *Mute*

Tbn. *f*

Hp. *fff* *mp* (non solo) *L.v.*

Vln. *3* *3* *3* *3* *3* *3* *sul IV* *sul III*

Vc. *pizz.* *ff* *arco, con sord., sul pont.* *pp* *mp*

Db. *pizz.* *ff*

71

Fl.

Cl.

Hn. (muted) *mp* *mp*

Tbn. *Straight Mute* *mp* *mp*

Hp. *sempre L.v.* *mp*

Vln. *5* *sul III* *3* *sul IV* *5* *sul I* *3* *3* *3* *3*

Vc. (con sord.) *arco, con sord., sul pont.* *pp* *mp*

Db. *pp* *mp*

**I**

♩ = ♩ (♩ = 80) rit.

75

Fl. *pp* *p* *pp* *pp*

Cl. *pp* *p* *pp* *pp*

Hn. (muted) *fp* *fp* *fp*

Tbn. (muted) *fp* *fp* *fp*

Hp. *mf*

Vln. *pp*

Vc. (con sord.) *pp* *mp* *pp* *mp* senza sord. *pp* *mf*

Db. (con sord.) *pp* *mp*

**J**

80 ♩ = ♩ (♩ = 60)

Fl. *pp* *sffz* *pp* *sffz* *p* *sffz*

Cl. *sffz* *pp* *sffz* *f* *sffz* *f* *sffz*

Hn. (muted) *fp*

Tbn. (muted) *fp*

Hp. *ff*

Vln. *p* *mp*

Vc. pizz. (pos. nat.) *ff*

Db. pizz., senza sord. (pos. nat.) *ff*

85

Fl. *f* *sfz* *f* *sfz* *sfz* *p*

Cl. *p* *sfz* *sfz* *sfz*

Hn. *fp* Open

Hp. *p* *mf*

Vln. *p* *mf* 5

Vc. (pizz.)

Db. (pizz.)

88

Fl. *f* *p* *f* *fp* *fp* *fp*

Cl. *f* *f* *p* *f* *fp* *fp*

Hn. *fp* *fp* *fp*

Tbn. *fp* *fp* *fp* *fp* *fp* Open

Hp. *f*

Vln. 7

**K**

♩ = ♩ (♩ = 100)

91  $\overset{3+2}{\text{trill}}$   $\overset{2+3+2}{\text{trill}}$

Fl.  $f$   $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$   $f$   $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$   $f$   $\overset{2+3}{\text{trill}}$

Cl.  $f$   $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$   $f$   $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$   $f$

Hn.  $fp$   $fp$   $f$   $fp$   $fp$   $f$   $fp$   $f$   $fp$

Tbn.  $fp$   $fp$   $f$   $fp$   $fp$   $f$   $fp$   $f$   $fp$

Hp.  $ff$   $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$   $mp$   $ff$   $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$   $mp$   $ff$

Vln.  $f$   $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$   $mp$   $f$

Vc. (pizz.)  $f$   $f$   $ff$   $f$   $ff$   $f$

Db. (pizz.)  $f$   $mp$   $ff$   $mp$   $ff$   $mp$   $ff$

=

**L**

97  $\overset{3+2+3}{\text{trill}}$   $\overset{3+2+3}{\text{trill}}$

Fl.  $mf < f$   $mp$   $< f$   $mp$   $ff$   $mf$   $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$

Cl.  $mf < f$   $mp$   $< f$   $mp$   $ff$   $mf$   $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$

Hn.  $fp$   $f$   $fp$   $f$   $mf$

Tbn.  $fp$   $f$   $fp$   $f$   $mf$

Hp.  $mf$   $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$   $mp$   $ff$   $mp$

Vln.  $cresc.$   $\overset{3}{\text{trill}}$   $ff$   $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$   $fff$

Vc. (pizz.)  $cresc.$   $ff$   $f$

Db.  $mp$   $ff$   $f$

[illegible]

$\text{♩} = 120$   $3 + 2$  **N**

Fl.  $105$   $5$   $ff$   $f$   $ff$   $f$   $ff$   $f$   $5$

Cl.  $f$   $3$   $3$   $ff$   $f$   $ff$

Hn.  $3$   $3$   $f$   $ff$   $f$   $f$

Tbn.  $f$   $5$   $ff$   $f$

Hp.  $l.v.$   $ff$   $fff$   $ff$   $fff$   $ff$

Vln.  $ff$   $molto sul pont.$

Vc.  $(pizz.)$   $ff$   $arco$   $f$   $pizz.$   $ff$   $arco$   $f$   $ff$   $pizz.$

Db.  $(pizz.)$   $ff$

**109**

Fl.  $ff$   $mf$   $ff$   $mf$   $f$   $5$   $5$   $3$

Cl.  $f$   $5$   $5$   $3$   $3$   $ff$   $mf$   $f$   $5$   $ff$   $f$   $5$

Hn.  $5$   $ff$   $f$   $f$   $5$   $ff$   $mf$   $f$   $3$

Tbn.  $3$   $3$   $ff$   $f$   $5$   $ff$

Hp.  $l.v.$   $ff$   $fff$   $ff$   $l.v.$

Vln.  $ff$   $fff$   $ff$   $l.v.$

Vc.  $(pizz.)$   $arco$   $f$   $ff$   $pizz.$

Db.  $(pizz.)$

112

Fl. *ff* *fff*

Cl. *f* *ff* *fff*

Hn. *ff* *f* *ff*

Tbn. *mf* *f* *ff*

Hp. *ff* *fff* *ff* *fff* *fff* *fff*

Vln. *ff* *fff*

Vc. (pizz.) *ff* *fff*

Db. (pizz.) *ff* *fff*

*L.v.*

114

G.P. **O** G.P. G.P.

Fl. *ff* *fff*

Cl. *ff* *fff*

Hn. *f* *ff*

Tbn. *f* *ff* *fff*

Hp. *ff* *fff*

Vln. *ff* *fff*

Vc. *ff* *fff*

Db. (pizz.) *ff* *fff*



$\text{♩} = \text{♩}$  ( $\text{♩} = 60$ )  
senza vib.

121

Fl. *pp* Solo

Cl. *p* *espress.* *p* *pp* *pp* *mp* *pp* *p* *mf*

Hp. *p* *mp* *mf*

Vln. (sempre molto sul pont.) *ff* pizz. arco

Vc. *pp* *p* *pp* *pp* *mp* *pp* *p* *f*

Db. *pp* *p* *pp* *pp* *mp* *pp* *p* *f*

con sord. arco, con sord., sul I

*L.v.* *L.v.* (non harm.) *L.v.*

*mp > p mp*

Edward Nesbit

# Parallels

# PARALLELS

EDWARD NESBIT

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Commissioned for the London Symphony Orchestra  
through the LSO Discovery Panufnik Young Composers Scheme,  
supported by the Helen Hamlyn Trust.

Movement I was first played by the London Symphony Orchestra conducted by François-Xavier Roth  
at a workshop in LSO St. Lukes, London, on 7th January 2011.  
The complete work was first played by the London Symphony Orchestra conducted by James MacMillan  
at a workshop in LSO St. Lukes, London, on 11th January 2012.  
The revised version was premiered by the London Symphony Orchestra conducted by Clemens Schuldt  
at the Barbican, London, on 29th November 2012.

## LIST OF MOVEMENTS

I - p. 1  
II - p. 14

## ORCHESTRA

3 flutes (II = alto flute, III = piccolo)

3 oboes

3 clarinets in B $\flat$  (II = clarinet in E $\flat$ , III = bass clarinet in B $\flat$ )

3 bassoons (III = contrabassoon)

4 horns in F

3 trumpets in B $\flat$

2 tenor trombones

1 bass trombone

1 tuba

percussion (2 players)

*player 1*: xylophone (4 octaves), 5 temple blocks, bass drum, suspended cymbal

*player 2*: marimba (4 1/3 octaves), glockenspiel (3 octaves), tenor drum

1 piano (= celesta)

1 harp

Strings (14.12.10.8.6 players)

Duration c. 10'

Score in C

## PERFORMANCE NOTES

Harp harmonics sound an octave higher than written.

The first two Violins I require practice mutes.

## PROGRAMME NOTE

*Parallels* consists of two movements. The first movement is a brief *scherzando* which initially rises above *piano* only infrequently; the brass, however, interrupt with increasing persistence and quickly whip the music up into a frenzy. After a short pause, the second movement introduces a very different sound world, which is characterised by a slower pace of musical development and much starker textures, some of which are inspired by Japanese *Gagaku*. After a time, music from the first movement returns, and material from the two movements is superimposed in a variety of different ways. A sinuous alto flute solo provides a brief period of respite before the music rises to a climax which gives way to a brief - and extremely fast - coda.

# I

EDWARD NESBIT

Musical score page for a symphony, featuring various instruments and their parts. The score is written in 4/4 time, with a tempo marking of  $\text{♩} = 80$ .

**Instruments and Parts:**

- 3 Flutes (1. Solo)
- 3 Oboes
- 3 Clarinets in B $\flat$
- 3 Bassoons (1. Solo)
- 4 Horns in F
- 3 Trumpets in B $\flat$
- 2 Tenor Trombones
- Bass Trombone
- Tuba
- Percussion (Xylophone, Marimba)
- Celesta
- Harp
- Violin I
- Violin II
- Viola
- Violoncello
- Double Bass

**Key Musical Elements:**

- Tempo:**  $\text{♩} = 80$
- Time Signature:** 4/4
- Dynamics:** *p* (piano), *mp* (mezzo-piano), *ff* (fortissimo), *pizz.* (pizzicato), *div.* (divisi), *unis.* (unison).
- Performance Instructions:** "1. Solo" for Flutes and Bassoons; "pizz., div." for Violins and Viola; "pizz." for Violoncello and Double Bass; "Hard Mallets" for Percussion.
- Rehearsal Markers:** Indicated by vertical lines and numbers (1, 2, 3, 4) at the top of the page.

The first system of the musical score for 'The Swan' by Maurice Strakosky. The score is for a full orchestra and includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 2/4 time and features a variety of dynamics and articulations.

**Flute:** Starts with a rest, then plays a melody starting on G4, marked *p*. Dynamics range from *p* to *pp* and *mp*.

**Oboe:** Starts with a rest, then plays a melody starting on G4, marked *mp*. Dynamics range from *mp* to *p* and *pp*.

**Clarinet:** Starts with a rest, then plays a melody starting on G4, marked *mp*. Dynamics range from *mp* to *p* and *pp*.

**Bassoon:** Starts with a rest, then plays a melody starting on G4, marked *p*. Dynamics range from *p* to *mp* and *pp*.

**Horn:** Starts with a rest, then plays a melody starting on G4, marked *p*. Dynamics range from *p* to *mp* and *pp*.

**Violin I:** Starts with a rest, then plays a melody starting on G4, marked *p*. Dynamics range from *p* to *mp* and *pp*.

**Violin II:** Starts with a rest, then plays a melody starting on G4, marked *p*. Dynamics range from *p* to *mp* and *pp*.

**Viola:** Starts with a rest, then plays a melody starting on G4, marked *p*. Dynamics range from *p* to *mp* and *pp*.

**Violoncello:** Starts with a rest, then plays a melody starting on G4, marked *p*. Dynamics range from *p* to *mp* and *pp*.

**Double Bass:** Starts with a rest, then plays a melody starting on G4, marked *p*. Dynamics range from *p* to *mp* and *pp*.

**Harmonica:** Starts with a rest, then plays a melody starting on G4, marked *p*. Dynamics range from *p* to *mp* and *pp*.

This page of the musical score is for measures 11 through 14. It includes staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

**Measure 11:** The Flute and Oboe have whole rests. The Clarinet and Bassoon play a rhythmic pattern of eighth notes with triplets. The Violin I and II, Viola, and Cello/Double Bass play a pizzicato line with eighth notes and triplets. The Horns have whole rests.

**Measure 12:** The Flute and Oboe have whole rests. The Clarinet and Bassoon continue their rhythmic pattern. The Violin I and II, Viola, and Cello/Double Bass continue their pizzicato line. The Horns have whole rests.

**Measure 13:** The Flute and Oboe have whole rests. The Clarinet and Bassoon continue their rhythmic pattern. The Violin I and II, Viola, and Cello/Double Bass continue their pizzicato line. The Horns have whole rests.

**Measure 14:** The Flute and Oboe have whole rests. The Clarinet and Bassoon continue their rhythmic pattern. The Violin I and II, Viola, and Cello/Double Bass continue their pizzicato line. The Horns have whole rests.

**B**

15

Fl. I

*p* *pp* *p* *pp* *p* *mp* *p*

Fl. II

*p* *pp* *p* *pp* *p* *mp* *p*

Oboe

*mf* *f* *mf* *f* *mf*

Clarinet

*p*

Perc.

Temple Blocks *p*

Marimba *mp*

Cello

*mp* *mf* *mp*

Harp

*mp* l.v. sempre *mf* *mf*

**B**

Violin I

*mf* *pp* *p* *mp*

Violin II

*mp* *p*

Viola

*mp* *p*

Violoncello

*mp* *p*

Double Bass

(pizz.) *mp*

**C**

tutti, pizz. *mp* *p*

pizz. *mp* *p*

pizz. *mp* *p*

pizz. *mp* *p*

20

1.

*p*

*pp*

2.

*p*

*pp*

*mp* *p* *mp* *p*

*p* *3* *3* *mp* *p*

*p* *3* *mp* *p*

*p* *3* *mp* *p*

*mp* *p* *pp*

*mp* *p* *pp*

*p* *mp* *p* *mp* *p* *3* *mp* *3* *p*

*p* *mp* *p* *mp* *p* *3* *mp* *3* *p*

*p* *3* *mp* *3* *p* *3* *mp* *3* *p*

*p* *3* *mp* *3* *p*

*p* *mp* *p*

(Temple Blocks)

(Marimba)

*p* *mp*

to Glockenspiel

(pizz.)

(pizz.)

(pizz.)

(pizz.)

*mp* *p*

*mp* *p*

*mp* *p*

*mp* *p*











39 **G**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

1.2. a 2

1.2.3.

3. take Piccolo

*ff*

*mf*

*f*

*più f*

*pizz.*

*(pizz.)*

Xylophone

Marimba

Detailed description of the musical score: The score is for measures 39-42 of a piece. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a brass section (Horn, Trumpet, Trombone, Tuba), a percussion section (Xylophone, Marimba, Harp), and a string section (Violin I, Violin II, Viola, Violoncello, Double Bass). The key signature is G major, and the time signature is 4/4. The score includes various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), and *più f* (more forte). There are also performance instructions like *pizz.* (pizzicato) and *(pizz.)* (pizzicato). The woodwinds and strings play complex rhythmic patterns, while the brass section provides harmonic support. The percussion section includes Xylophone and Marimba parts. The score is marked with measure numbers 39, 40, 41, and 42.

[illegible]

47 **I**

Picc. *f* 3 *ff*

Fl. *ff* 3 *f* *ff* 3 *f*

Ob. *ff* 1.2 3 *f* *ff* 3 *f*

Cl. *ff* 3 *f* *ff* 3 *f* *Clarinet in Eb*

Bsn. *ff* *a 2* *mf* *ff* *f* *ff* *f* *fff*

Cbsn. *ff* *mf* *ff* *f* *ff* *f* *ff*

Hn. *ff* 3 *f* *ff* *f* *ff* *f*

Tpt. *ff* 3 *f* *ff* 5 *f* *ff* 5 *f* *ff* 5

Tbn. *ff* *f* 3 *f* *ff* *ffp* *f* 3 3 3

B. Tbn. *ff* 3 *f* *ffp* *f*

Tba. *ff* *mf* *ff* *f* *ff* *f* *ff*

Perc. *ff* *to Bass Drum* *to Glockenspiel* *Bass Drum* *ff*

Pno. *fff* *ped*

Hp. *I. v. sempre* *fff*

Vln. I *div. (pizz.) unis.* *fff*

Vln. II *(pizz.)* *fff*

Vla. *div. arco* *fff*

Vc. *arco* *ff* *mf cresc.* *ff* *fff* *ff* *fff* *ff* *fff*

Db. *ff* *mf cresc.* *ff* *fff* *ff* *fff* *ff* *fff*

This image displays a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Picc., Fl., Ob., Eb Cl., Cl., Bsn., Cbsn., Hn., Tpt., Tbn., B. Tbn., Tba., Perc., Pno., Hp., Vln. I, Vln. II, Vla., Vc., and Db. The score is written in a complex notation, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *p* (piano). The page is divided into measures, with some measures containing multiple staves for different instruments. The notation includes various musical symbols, such as clefs, key signatures, and time signatures, indicating the tempo and key of the piece. The overall layout is dense and detailed, typical of a professional musical score.



II

♩ = 108

Flute

Oboe

Clarinet in B♭

Bass Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Tenor Trombone

Bass Trombone

Tuba

Percussion

Piano

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

*mp*

*f*

*fmp*

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

This page of a musical score is for a symphony orchestra. It contains staves for the following instruments:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Cl.)
- Bass Clarinet (B. Cl.)
- Horn (Hn.)
- Trumpet (Tpt.)
- Trombone (Tbn.)
- Tuba (Tba.)
- Percussion (Perc.) - Xylophone and Marimba
- Piano (Pno.)
- Harp (Hp.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Db.)

The score includes various musical notations such as notes, rests, dynamics (p, f, ff, sfz, mp, unis.), and articulation marks. A 'P' (Piano) dynamic marking is prominent at the top of the first system.

This is a page from a musical score, likely for a symphony. The page is numbered 21 in the top right corner. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, strings, and piano/harp. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), B. Cl. (Bass Clarinet), Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), B. Tbn. (Baritone Trombone), Tba. (Tuba), Perc. (Percussion, including Xylophone, Marimba, Glockenspiel, and Celesta), Pno. (Piano), Hp. (Harp), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *p*, *rit.*). There are also performance instructions like "take Clarinet" and "to Suspended Cymbal". The page is marked with a large "Q" in the top center and bottom center, and a "rit." (ritardando) marking in the top right and bottom right.



22

**R** ♩ = 80

115

Fl.

Ob.

Cl.

Tpt.

Perc.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

*ff*

*f* *3* *ff*

*mf* *<* *sfz*

*sfz* *p* *f* *mp* *fp* *f*

*ppp*

*f* *mf* *5*

*f*

*3* *ff*

*f* *3* *ff*

*mp* *<* *mf*

*p* *5* *fp* *pp*

*p* *3*

*mf*

*p* *5*

*p*

**R** ♩ = 80

arco, sul pont. *p* *3* *mp* *p* *mp* *pp* *sfz* *pp*

sul tasto

arco, sul tasto *p* *3* *sfz* *pp* *sfz* *pp*

sul pont.

sul tasto

arco, sul pont. *sfz* *p* *mp* *p* *mp* *pp* *3* *3*

sul pont.

arco, sul tasto *p* *mp* *p* *3*

[illegible]

[illegible]

127

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

(Suspended Cymbal)

(Marimba)

(to Xylophone)

(Xylophone)

(to Celesta)

take Alto Flute

take Bass Clarinet

take Contrabassoon

arco

arco

60

U

131 Solo

*mf espress.* *mf* *più f*

V

Cel.

Hp.

*L.v. sempre*  
*p*

Vln. I

1a solo con sord.  
(practice mute)  
*pp < p*

V

1b solo con sord.  
(practice mute)  
*pp < p*

Vln. II

III *p* II *mp* III *p*

Vla.

II *p* *mp* *p*

141

*f* *mf*

*legierissimo*  
*ppp* *pp*

*ppp* *pp*

to Piano

Cel.

Hp.

*p* *p*

Vln. I

*pp < p* *pp p* *pp < p* *pp < p*

Vln. II

gli altri div., con sord.  
*p* *pp* *p* *pp*

Vla.

II III *mp* *p* *mp* *p*

W

♩ = 80

27

145

Fl. *pp semplice* (Alto flute) [take Flute] *pp semplice*

Ob. *pp semplice*

Cl. *pp semplice* *ff* *pp semplice*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff* Solo *f* *ff* *f* *ff*

Hn. *ff* *p ff*

Tpt. *ff* *p ff*

Tbn. *ff* *p ff*

B. Tbn. *ff* *p*

Tba. *ff*

Perc. *ff* (Xylophone) *ff* (Marimba) *ff*

Pno. *ff* *sfz* *sfz*

Hp. *ff* *secco sempre* *sfz* *sfz* *sfz* *sfz* *sfz*

Vln. I *W* (gli altri) *p* *ff p<mp* *p<mp* *p* *ff*

Vln. II *ff* *pizz., div.* *arco, unis.* *p<f* *ff* *pizz., div.* *arco, unis.* *p<f* *p<f* *ff* *unis.* *ff*

Vla. *ff* *pizz., div.* *ff* *ff* *ff* *unis.* *ff*

Vc. *ff* *pizz., div.* *half, unis.* *mf* *tutti, div.* *ff* *half, unis.* *mf* *tutti* *half* *mf*

Db. *ff* *pizz., div.* *half, unis.* *mf* *tutti, div.* *ff* *half, unis.* *mf* *tutti* *half* *mf*



156

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Y

157

158





[illegible]



168

Picc. *f ff<sup>3</sup>* *f ff* *f ff* *f* *ff<sup>3</sup>*

Fl. *f ff<sup>3</sup>* *f ff* *f ff<sup>3</sup>* *f ff* *f* *ff<sup>3</sup>*

Ob. *f ff* *f ff<sup>3</sup>* *f ff* *f* *ff* *(non dim.)*

E♭ Cl. *f ff* *f ff<sup>3</sup>* *f ff* *f* *ff* *(non dim.)*

Cl. *f ff* *f ff<sup>3</sup>* *f ff* *f* *ff* *(non dim.)*

Bsn. *ff* *ff* *ff* *ff* *ff* *ff*

Cbsn. *ff* *ff* *ff* *ff* *ff* *ff*

Hn. *ff* *ff* *ff* *ff* *ff* *ff*

Tpt. *ff* *ff* *ff* *ff* *ff* *ff*

Tbn. *ff* *ff* *ff* *ff* *ff* *ff*

B. Tbn. *ff* *ff* *ff* *ff* *ff* *ff*

Tba. *ff* *ff* *ff* *ff* *ff* *ff*

Perc. (Marimba) *ff* *ff* *ff* *ff* *ff* *ff*

Pno. *ff* *ff* *ff* *ff* *ff* *ff*

Hp. *ff* *ff* *ff* *ff* *ff* *ff*

Vln. I *f ff<sup>3</sup>* *f ff* *f ff* *f* *ff<sup>3</sup>*

Vln. II *(pizz.) ff* *ff* *ff* *ff* *ff* *ff*

Vla. *(pizz.) ff* *ff* *ff* *ff* *ff* *ff*

Vc. *ff sost.* *ff* *ff* *ff* *ff* *ff*

Db. *più ff* *ff* *ff* *ff* *ff* *ff*

Bass Drum *ff* *ff* *ff* *ff* *ff* *ff*

171

Picc. (non dim.)

Fl. (non dim.)

Ob.

E♭ Cl.

Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

(Bass Drum)

Perc. (Marimba)

Pno.

Hp.

Vln. I (non dim.)

Vln. II (non dim.)

Vla.

Vc.

Db.

BB ← ♩ = ♩ (♩ = 160)

173

take Flute

Picc.

Fl.

Ob.

E♭ Cl.

Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

(Bass Drum) to Xylophone

Perc.

(Marimba) to Glockenspiel

Pno.

Hp.

BB ← ♩ = ♩ (♩ = 160)

Vln. I

Vln. II

Vla.

Vc.

Db.

half, unis.

pizz.

pizz., unis.

tutti, pizz.

half, arco

35

[illegible]

[illegible]



[illegible]

[illegible]

278

Picc.

Fl.

Ob.

E♭ Cl.

Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

279

280

281

282

283

284

285

286

287

288

Edward Nesbit

# Chants of Night

## CHANTS OF NIGHT

EDWARD NESBIT

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*Chants of Night* was written for Domaine Forget New Music Session 2012.

The first performance was given by the Nouvel Ensemble Moderne conducted by Lorraine Vaillancourt at the Salle François-Bernier, Québec, Canada, on 23rd August 2012.

### INSTRUMENTATION

flute (= piccolo & alto flute)

oboe

2 clarinets in B $\flat$  (1 = clarinet in E $\flat$  & bass clarinet in B $\flat$ ; 2 = bass clarinet in B $\flat$ )

bassoon (= contrabassoon)

horn in F

trumpet in B $\flat$

tenor trombone

percussion (1 player):

tubular bells, vibraphone, marimba

piano

violin I

violin II

viola

violoncello

double bass

Score in C

Duration c. 14'

### PERFORMANCE NOTE

Grace notes should be played before the beat; mordents should be played on the beat.

### PROGRAMME NOTE

'The night knows nothing of the chants of night.' Thus begins 'Re-statement of Romance', a poem from Wallace Stevens' 1936 collection *Ideas of Order*. While there is no direct relationship between *Chants of Night* and Stevens' poem, the music was inspired by the richness of the poem's nocturnal imagery and its profound sense of tranquility.

In a slow opening passage, an improvisatory clarinet melody alternates with a solemnly regular melody played by the contrabassoon. A chorus of bell chords, which have from the start been an intermittent feature of the music, brings the section to a close. From this point forward the calm atmosphere is gradually abandoned in favour of faster, more animated music, which grows to a climax of extreme density culminating in the return of the tubular bells, this time playing a heavily ornamented melody. The climax eventually subsides and leads to a slow coda - a fleeting intimation of the serenity with which the piece began.

# Chants of Night

EDWARD NESBIT

$\text{♩} = 72$

Flute

Oboe

Clarinet in B $\flat$

Contrabassoon

Horn in F

Trumpet in B $\flat$

Tenor Trombone

Tubular Bells

Piano

$\text{♩} = 72$

Violin I

Violin II

Viola

Violoncello

Double Bass

*Solo*

*p calmato*

*pp*

*p mp poco scherz.*

Cl. *pp* *p* *p* *mp* *sub. pp scherz.* *pp*

Fl. *fp* *mp* *poco*

Ob. *fp* *mp* *poco*

Cl. *p* *mp* *p* *p*

Cbsn. *fp* *mp*

Hn. *muted* *mp* *mp* *pp* *poco*

Tpt.

Tbn.

Tub. B. *l.v. sempre* *f* *mp*

Pno. *f* *mp*

Ped.

Vln. I *A* *muted* *fp*

Vln. II *muted* *fp*

Vla. *muted* *f* *fp*

Vc. *muted* *fp* *mp* *pp* *poco*

Db. *muted* *fp* *mp*

19

Fl. *fp* *poco* *fp* *mp* *mf*

Ob. *fp* *poco* *fp* *mp* *mf*

Cl. *mp* *mf > p*

Cbsn.

Hn. (muted) *fp* *poco* *fp* *p* *mp*

Tpt. muted *p* *mp*

Tbn. muted *p* *mp*

Tub. B. *f* *f* *mp* *mf* to Vibraphone

Pno. *f* *f* *mp*

Ped.

Vln. I (muted) *fp* *poco* *fp* *B*

Vln. II (muted) *fp* *poco* *sim.* *mf*

Vla. (muted) *f* *fp* *poco* *sim.* *mf*

Vc. (muted) *fp* *poco* *sim.* *mf* *poco* *pp* *sempre sim.* *pp*

Db. (muted) *fp* *poco* *sim.* *mf* *poco* *pp* *sempre sim.* *pp*



[illegible][illegible]

34 **C** Solo

Cl. *p* *mp* *mf* *mp scherz.* *mf*

Vib. *mp* motor on to Tubular Bells Ped.

Pno. *mp* Ped.

Vln. I (muted) **C** *p*

Vln. II (muted) *p*

Vla. (muted) arco *p*

Vc. (muted) *p*

Db. (muted) *p* *poco*



38

Cl. *mp* *mf* *poco f p* *mp*

Vln. I (muted) *poco* *mp*

Vln. II (muted) *poco* *mp*

Vla. (muted) *poco* *mp*

Vc. (muted) *poco* *mp*

Db. *poco*

D

42

Fl. *fmp* *p semplice*

Ob. *fmp* *p semplice*

Cl. *f* *mp* *mp* *p* *mp* *p* *take Bass Clarinet*

Cbsn.

Hn. (muted) *poco fmp* *p semplice*

Tpt. (muted) *p semplice*

Tbn. (muted) *mp* *p*

Tub. B. *f* *mp*

Pno. *f* *mp* *Ped.*

Vln. I (muted) *p* *fmp* *pizz.* *p*

Vln. II (muted) *fmp* *pizz.* *p*

Vla. (muted) *p* *fmp* *pizz.* *p*

Vc. (muted) *p* *fmp* *pizz.* *p*

Db. (muted) *fmp* *pizz.* *p*

47

Fl.

Ob.

Cl.

B. Cl.

Hn. (muted)

Tpt. (muted)

Pno.

Vc. (muted, pizz.)

Db. (muted, pizz.)

*mp* *pp* *mp* *poco f* *espress.* *mp poco sfz* *p* *mf* *mf*



51

Ob.

Cl.

B. Cl.

Hn. (muted)

Pno.

Vc. (muted, pizz.)

Db. (muted, pizz.)

*subito p* *mp* *poco sfz* *poco sfz* *poco sfz* *poco sfz* *poco sfz* *pp* *mf* *mf*

take Bass Clarinet

55 **E** (non solo)

B. Cl. *p dolce*

Cbsn. *mp-p dolce* *pp* *p* *mp*

Pno. *mf* *mf* *mf*

Vc. **E** (muted, pizz.) *mf* *p* *p*

Db. (muted, pizz.) *p* *mf* *mf*

*Solo* *3* *3* *3* *3*

*mp sonoro* *p* *mp*

60

B. Cl. *pp* *p* *pp* *pp* take Clarinet in B $\flat$

Cbsn. *pp* *pp* *pp* *pp* take Clarinet in B $\flat$

Cbsn. *3* *3* *3* *poco* *mp*

Pno. *mf* *mf*

Vc. (muted, pizz.) *mf* *p*

Db. (muted, pizz.) *p* *mf*

**F**  $\text{♩} = 48$

67

Fl. *mf* 10 10 3 3 3 3

Ob. *mf* 3 3 *p* *mf* 3 7 3 *p*

Cl. *mf* 3 3 3 3 3 7

Cbsn. *mf* *p* *mf* 5 3 3 3 3 *p* take Bassoon

Hn. *mf* (muted) 3 *p*

Tpt. *mf* (muted) *p*

Tbn. *mf* 3 3 *p*

Tub. B. *mf* l.v. *sempre* *mp* Solo *p*

Pno. *mf* 3 *mp* Ped.

Vln. I *mf* (muted, pizz.) arco *pp*

Vln. II *f* 7 7 7 7 3

Vla. *mf* (muted, pizz.) arco *pp*

Vc. *mf* (muted, pizz.) arco *pp*

Db. *mf* (muted, pizz.) arco *pp*

70

Fl. *p* *mp* *p* *mp* (*>*)

Ob. *pochiss.* *p* *3* *p* *3* *p*

Cl. *p* *mp* *10* *10* *p* *mp* (*>*) *10* *10*

Bsn. *p* *mp* *7* *7* *p* *mp* (*>*) *7* *7*

Hn. (muted) *p* (*>*) *p* *3* *p* *3* *p*

Tpt. (muted) (*>*) *p* *3* *p* *3* *p*

Tbn. (muted) (*>*) *p* *3* *p* *3* *p*

Tub. B. *mp* *p* *poco*

Pno.

Vln. I (muted)

Vln. II

Vla. (muted)

Vc. (muted)

Db. (muted)

74

**G**

Fl. *mp* leggiero *p* *mf* sonoro *pp*

Ob. *mf* sonoro *pp*

Cl. *mp* leggiero *p* *mf* sonoro *pp*

Bsn. *mp* leggiero *p* *mf* sonoro *pp*

Hn. (muted) *mp* sonoro

Tpt. (muted) *mp* sonoro

Tbn. (muted) *mp* sonoro

Tub. B. non solo *mp* *p*

Pno. *mp* leggiero *mf* *poco* *mp*

Ped.

**G**

Vln. I (muted) *mf* sonoro sul tasto *p*

Vln. II (muted) pizz. 3 *mp* leggiero arco *mf* sonoro sul tasto *p*

Vla. (muted) *mf* sonoro sul tasto *p*

Vc. (muted) *mf* sonoro sul tasto *p*

Db. (muted)



[illegible]

83

Fl. *mp f* *p f* *mf* *pp*

Ob. *p* *mf* *pp*

Cl. *mp f* *p f*

Bsn. *mp f* *p f* *mf*

Hn. (muted) *p* *mf* *pp*

Tpt. (muted) *p* *mf*

Tbn. (muted) *p* *mf*

Tub. B. *mf*

Pno. *mf*

Vln. I (muted) pizz. (pos. nat.) *f* arco, sul pont. *p sfz* pizz. (pos. nat.) *sfz*

Vln. II (muted) pizz. (pos. nat.) *f* arco, sul pont. *p sfz* pizz. (pos. nat.) *sfz*

Vla. (muted) pizz. (pos. nat.) *f* arco, sul pont. *p sfz* pizz. (pos. nat.) *sfz*

Vc. (muted) pizz. (pos. nat.) *f* arco, sul pont. *p sfz* pizz. (pos. nat.) *sfz*

Db. *sfz*

**I**

86

Fl. *f* 7 7 *p* *p*

Ob. *f* 3 3 *p*

Cl. *f* 7 *p* *p*

Cl. *f* 10 3 3 3 *p* *p*

Bsn. *f* 6 6 3 *p* *p*

Hn. (muted) *mf* 3 *pp* *poco* *p*

Tpt. (muted) 3 *pp* *mf* 3 *pp* *poco* *p*

Tbn. (muted) 3 *pp* *mf* 3 *pp* *poco* *p*

Tub. B. Solo 3 *p*

Pno. *p*

Ped. \_\_\_\_\_

**I**

Vln. I (muted) arco (pos. nat.) *pp*

Vln. II (muted) arco (pos. nat.) *f* 6 3

Vla. (muted) arco (pos. nat.) *pp*

Vc. (muted) arco (pos. nat.) *pp*

Db. (muted) *pp*

89

Fl. *poco* *mf* *pp* take Alto Flute

Ob. *poco* *mf* *pp*

Cl. *poco* *mf* *mp* *p* 3

Bsn. *mp* *p* 3 5

Hn. (muted) *poco* *mf*

Tpt. (muted) 3 5 *pp* 5

Tbn. (muted) *poco* *mf* *pp*

Tub. B. 3 *non solo* 3 *to Marimba* *mp* *ppp*  $\phi$

Pno. *p leggiero* 5 Ped.

Vln. I (muted) sul pont. 3 *p* *poco* *sfz* *p* pos. nat. 3

Vln. II (muted) sul pont. 3 *p* *poco* *sfz* *p* pizz. (pos. nat.) *p* 5 *p*

Vla. (muted) sul pont. 3 *p* *poco* *sfz* *p* pos. nat. *poco*

Vc. (muted) sul pont. 3 *p* *poco* *sfz* *p* pos. nat. 3

Db. (muted) *p* 7 7



[illegible]

L

115

Fl.

*mf* scherzando *sfz* *p* < *mf* *p* *mf* *mf* *mf* *p* *sfz* *pp*

Ob.

(sempre solo)

*f* *ff* *mf* *mf* *mf* *p* *sfz* *pp*

Cl.

*mf* scherzando *sfz* *p* < *mf* *p* *mf* *mf* *mf* *p* *sfz* *pp*

Bsn.

*mf* scherzando *sfz* *p* < *mf* *p* *mf* *mf* *mf* *p* *sfz* *pp*

Hn.

without mute

*mf* cantabile *più f* *mf*

Tpt.

without mute

*mf*

Tbn.

without mute

*mf* *mf* cantabile *più f*

Mar.

*f* *mf* *mf* *mf*

Pno.

*f* *mf* *mp* *mf*

Vln. I

L

pizz. arco *f* *mf* gliss. *mf* *f* *mf* gliss.

Vln. II

pizz. arco *f* *mf* *mf* gliss. *f* gliss.

Vla.

pizz. arco *f* *mf* gliss. gliss.

Vc.

*mf* gliss.

Db.

pizz. *f*

119

Fl. *fp* *<sfzp* *f* *fp* *f* *sfz* *fp*

Ob. *f* *f* *ff* *sfz*

Cl. *fp* *<sfzp* *f* *fp* *f* *sfz* *fp*

Bsn. *fp* *<sfzp* *f* *fp* *f* *sfz* *fp*

Hn. *sfz* *mf* *sfz* *mf*

Tpt. *sfz* *sfz*

Tbn. *mf* *mf*

Mar. *f* *f* *f*

Pno. *f* *f*

Vln. I *f* *mf* *f* *mf* *arco* *gliss.*

Vln. II *mf* *f* *mf* *gliss.*

Vla. *gliss.* *f* *gliss.*

Vc. *f* *gliss.* *gliss.* *gliss.*

Db. *f* *arco* *gliss.* *gliss.* *ff*



122

Fl.

*f* *ffp* *f* *3* *sfz* *fp* *3* *ff* *f* *3*

Ob.

(non solo)

*fff* *f* *3* *sfz* *fp* *3* *ff* *f* *3*

Cl.

*f* *ffp* *f* *3* *sfz* *fp* *3* *ff* *f* *3*

Bsn.

*f* *ffp* *f* *3* *sfz* *fp* *3* *ff* *f* *3*

Hn.

*3* *f* *p* *f* *p* *sfz*

Tpt.

*mf* *f* *p* *f* *p* *sfz*

Tbn.

*f* *p* *f* *p* *sfz*

Mar.

*sfz* *ff*

Pno.

*sfz* *ff* *3*

Vln. I

*f* *mf* *f* *pizz.* *sfz* *ff* *3*

Vln. II

*f* *mf* *f* *pizz.* *sfz* *ff* *3*

Vla.

*gliss.* *f* *mf* *f* *pizz.* *sfz*

Vc.

*f* *gliss.* *f* *pizz.* *sfz* *ff* *3*

Db.

*f* *sfz*

M



N

128

Fl.

*ffz*

Ob.

*ffz*

Cl.

*ffz*

B. Cl.

*mp*

*pp*

5

5

Bsn.

*ffz*

Hn.

*ff*

*mp*

3

Tpt.

*ff*

Tbn.

*ff*

*mp*

3

Mar.

*ffz*

Pno.

*mp* *sonoro*

Ped.

Vln. I

N

(pizz.)

*ffz*

Vln. II

(pizz.)

*ffz*

Vla.

(pizz.)

*ffz*

13

Vc.

arco

5

5

5

*poco*

*pp*

*p*

*pp*

*p*

3

3

3

3

Db.

(pizz.)

*ffz*

arco

*poco*

*pp*

*p*

3

3

3

3

[illegible]

[illegible]

134

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*mp*

*p*

*p*

*mf cresc.*

*poco*

*3*

*mp*

*p*

*mf cresc.*

*p*

*mp cresc.*

*cresc.*

*poco*

*3*

*mp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*mp*

*p*

*mp*

*p*

*mf*

[illegible]

140

Fl. *f* 3 3

Ob. 3 5 5

Cl. *mf* *f* *mf* *mp* *sfz* 3 5 5 5 3 3 3 3 3 3

Bsn. *ff* 3 3 3 3 3 3

Hn. *fp* *f* *p* *f* *f*

Tpt. *fp* *f* *p* *f* *f*

Tbn. *fp* *f* *p* *f* *f*

Mar. *sfz*

Pno. *f* *sfz* *f* 3

Vln. I (pizz.) *sfz* *sfz* *sfz* 3

Vln. II (pizz.) *sfz* *sfz* *sfz* 3

Vla. (pizz.) *sfz* *sfz* *sfz* 3

Vc. (pizz.) arco *mp* 3 3 3 3 3 *fp* *mp* 5

Db. (pizz.) *sfz* *sfz* 3 *sfz*



[illegible]

[illegible]

[illegible]

150

Fl. *mf*

Ob. *f* *mf*

E♭ Cl. *mf*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *mp* *mf*

Tpt. *mf*

Tbn. *mf*

Vib.

Pno.

Vln. I *p*

Vln. II (non cresc.)

Vla. (non cresc.)

Vc. (non cresc.)

Db. (non cresc.)

152

Fl. *mf* *f* *ff*

Ob. *f* *ff* *f*

E♭ Cl. *f* *mf* *f* *ff*

Cl. *f* *ff* *sffz* *f*

Bsn. *p* *più ff*

Hn. *f*

Tpt.

Tbn. *mp*

Vib. *sffz* *f* *sffz*

Pno. *sffz* *f* *sffz*

Vln. I *ff*

Vln. II *sffz-p* *ff*

Vla. *sffz-p* *sffz-p non cresc.*

Vc. *sffz-p* *sffz-p non cresc.*

Db. *sffz-p* *sffz-p non cresc.*

154

Fl. *f* *ff* *f*

Ob. *ff* *f*

E♭ Cl. *mf* *ff* *f*

Cl. *ff* *mf* *ff* *f*

Bsn. *f* *ff* *f*

Hn. *mp* *mf*

Tpt. *mf*

Tbn. *mf*

Vib. *f*

Pno. *f*

Vln. I *f* *ff* *f*

Vln. II *f* *ff* *f*

Vla. *ff* *f* *ff* *f* *sfz*

Vc. *ff* *f* *ff* *f*

Db. *ff*

34

Q

156

Fl.

ff  $\text{—}$  f ff sfz  $\text{—}$  3 f  $\text{—}$  ff f ff sfz  $\text{—}$  3 ff  $\text{—}$  3 sfz f  $\text{—}$

Ob.

ff  $\text{—}$  f ff sfz  $\text{—}$  3 f  $\text{—}$  ff f ff sfz  $\text{—}$  3 ff  $\text{—}$  3 sfz f  $\text{—}$

Eb Cl.

ff  $\text{—}$  f ff sfz  $\text{—}$  3 f  $\text{—}$  ff f ff sfz  $\text{—}$  3 ff  $\text{—}$  3 f  $\text{—}$

Cl.

ff  $\text{—}$  f ff sfz  $\text{—}$  3 f  $\text{—}$  ff f ff sfz  $\text{—}$  3 ff  $\text{—}$  3 sfz f  $\text{—}$

Bsn.

ff  $\text{—}$  f ff sfz  $\text{—}$  3 f  $\text{—}$  ff f ff sfz  $\text{—}$  3 ff  $\text{—}$  3 sfz f  $\text{—}$

Hn.

f  $\text{—}$  mf f  $\text{—}$  5 mf

Tpt.

f  $\text{—}$  3 mf  $\text{—}$  3

Tbn.

f  $\text{—}$  3 mf  $\text{—}$  f  $\text{—}$  3 mf  $\text{—}$  3

Vib.

ffz

Pno.

ff ff

Q

Vln. I

ff sfz sfz

Vln. II

ff  $\text{—}$  f ff sfz  $\text{—}$  3 f  $\text{—}$  ff f ff sfz  $\text{—}$  3 ff  $\text{—}$  3 sfz

Vla.

ff  $\text{—}$  3 sfz sfz f  $\text{—}$

Vc.

ff  $\text{—}$  3 f pizz. ff arco f  $\text{—}$

Db.

pizz. ff  $\text{—}$  3

159 take Piccolo

Fl. *ff*

Ob. *ff* *f* *f* *fp* *f* *ff*

E♭ Cl. *ff* *sfz* *mf* *f sfz* *f*

Cl. *ff* *f* *f* *fp* *f* *fp* *f*

Bsn. *ff* *f* *f* *fp* *f* *fp* *f*

Hn. *f*

Tpt. *f* *mf* *f*

Tbn. *f* *mf* *f*

Vib.

Pno.

Vln. I *sfz* *sfz*

Vln. II *ff* *sfz*

Vla. *ff* *f* *f* *fp* *f* *fp* *f*

Vc. *ff* *f* *f* *fp* *f* *fp* *f*

Db. (pizz.)



[illegible]

164

Picc. *ff* *f* *ff* *f* *ff*

Ob. *ff* *f* *ff* *f* *ff*

E♭ Cl. *ff* *f* *ff* *f* *ff*

Cl. *ff* *f* *ff* *f* *ff*

Bsn. *ff*

Hn. *ff* *f*

Tpt. *ff* *f*

Tbn. *ff* *f*

Vib. *sffz* Ped. *ff*

Pno. *ff* *ff* *fff* *ff* *ff* *ff* *ff* *ff*

Vln. I *ff* *f* *ff* *f* *ff*

Vln. II *ff* *f* *ff* *f* *ff*

Vla. *ff* *sffz* *f* *ff*

Vc. *ff* *sffz* *f* *ff*

Db. *sffz*

free bowing until bar 171

(pizz.)

166

Picc. *mf* *f* *ff* *f*

Ob. *f* *ff* *f*

E♭ Cl. *ff* *f*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *mf* *f*

Tpt. *f*

Tbn. *mf* *f*

Vib. *ff* *fff*

Pno. *fff* *ff* *fff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *fff* *sffz*

Vc. *fff* *sffz*

Db. (pizz.) *ff*

168

Picc. *mf*

Ob. *ff* *f*

E♭ Cl. *ff*

Cl. *f* *ff*

Bsn.

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf*

Vib. *ff* *fff*

Pno. *ff* *fff* *ff* *fff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *sfz* *ff* *fff*

Vc. *f* *sfz* *ff* *fff*

Db. (pizz.)

170

Picc. *3* *<ff* *f* *5* *ff* *3* *3*

Ob. *5* *ff* *5* *5* *5* *5*

E♭ Cl. *5* *5* *3* *f* *5* *5*

Cl. *f* *3* *ff* *3* *3* *7*

Bsn. *f* *ff*

Hn. *3* *mf* *f*

Tpt. *5* *3* *3* *3*

Tbn. *f* *più f* *3*

Vib. to Tubular Bells

Pno. *ff cresc.* *5* *3* *5* *3* *5* *5*

Vln. I *3* *cresc.* *3* *3* *5*

Vln. II *3* *cresc.* *3* *3* *3* *3*

Vla. *ff* *sfz f* *sfz* *f* *sfz* *f*

Vc. *ff* *sfz f* *3* *sfz* *f* *sfz* *f*

Db. (pizz.) *3*

**S**

172

Picc. *sfz*  
(non cresc.)  
*f* *ff* *f*

Ob. *sfz*  
(non cresc.)  
*ffz* *ffz* *ffz* *ffz* *f*

E♭ Cl. *sfz*  
(non cresc.)  
*fff* *fff* *ff*

Cl. *sfz*  
(non cresc.)  
*ff* *f* *ff*

Bsn. *fffz*  
*f* *ff* *mf*

Hn. *ffz*  
*fff*

Tpt. *ffz*  
*fff*

Tbn. *ffz*  
*fff*

Tub. B. Solo  
l.v. sempre *ff*

Pno. *ffz*  
Ped.

**S**

Vln. I *fffz*  
(non cresc.)  
*fff* *ff*

Vln. II *ffz*  
(non cresc.)  
*fff* *ff* *mf*

Vla. *ffz*  
*f* *ff* *mf*

Vc. *ffz*  
arco  
*fff* *ff*

Db. (pizz.) *ffz*

[illegible]

[illegible]



185 **U**

Picc. *f* 5 3 *ff* 3 5 3 *f* *f* 3 3 7 5 *ff*

Ob. *ff* *fff* *ff* *fff* *ff* *ff*

E♭ Cl. *fff* 5 3 *ff* *f* 5 *ff* *fff*

Cl. *ff* *fff* *ff* *fff* *ff* *ff*

Cbsn. *ff* *f* *fff*

Hn. *fff* 3 3 5

Tpt. *fff* 5 5

Tbn. *fff* 5 3 3

Tub. B. *f* non solo 3

Pno. *ff* 3

Ped.

**U** (8)

Vln. I *ff* 5 *fff:ff* 5 3 3 *fff:ff*

Vln. II (8) *ff* 3 3 5 3 *fff:ff*

Vla. *ff* *fff* *ff* *fff* *ff*

Vc. *ff* 3

Db. arco *ff* *f* *fff*

187

Picc. *f* *ff* *f* *ff*

Ob. *fff*

E♭ Cl. *fff* *fff*

Cl. *fff* *fff*

Cbsn. *ff* *f* *ff*

Hn. *mf* *f*

Tpt. *f*

Tbn. *f*

Tub. B.

Pno.

Vln. I *fff* *fff*

Vln. II *fff* *fff* *fff-ff*

Vla. *ff*

Vc. *ff*

Db. *ff cresc.*

189

Picc. *ff* *sub. ff*

Ob. *mf* *f* *fff* *ff*

E♭ Cl. *mf* *f* *fff* *ff*

Cl. *5* *3*

Cbsn. *3*

Hn. *3*

Tpt. *3*

Tbn. *3*

Tub. B. *f*

Pno. *5* *3*

Vln. I *(8)* *7* *7* *fff* *ff* *fffzff* *7*

Vln. II *(8)* *7* *7* *fff* *ff*

Vla. *5* *13*

Vc. *3*

Db. *fff* *3*

191

Picc. *f* 7 *ff* 3 *f* 5 *f* 7

Ob. 3

E♭ Cl. 5 *fff* 5 *ff* *fff* 3 *ff* 7

Cl. 3

Cbsn. *f* *ff*

Hn. 3 3

Tpt. 3

Tbn. 3

Tub. B.

(8)

Pno. *ff* 7 *fff* 8<sup>vb</sup> 5 *f* 7

Vln. I 7 *fff ff* 7 7 *fff ff* 3 3 7

Vln. II 3 3 3 *fff ff* 5 5 7 *fff ff* 5 3 3

Vla. 3

Vc. 3

Db. *fff*

[illegible]

195

Picc. *f* *ff* *fff* *fff*

Ob. *ff*

E♭ Cl. *fff* *f* *ff*

Cl. *fff* *ff*

Cbsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tub. B.

Pno. *ff* *fff*

Vln. I *mf*

Vln. II *mf*

Vla. *f* *fff* *f* *fff* *ff*

Vc. *f* *fff* *f* *fff* *f*

Db. *f* *fff* *f* *fff* *f*

197

Picc. *fffz*

Ob. *fffpp*

E♭ Cl. *fffpp*

Cl. *fffpp*

Cbsn.

Hn.

Tpt. *ffz*

Tbn.

Tub. B.

Pno. *fffz*

Ped.

Vln. I *pp* *pochiss.*

Vln. II *pp* *pochiss.*

Vla. *fffpp*

Vc.

Db.

This musical score page contains measures 197 through 200. The instruments are arranged in a standard orchestral layout. Measures 197 and 198 are mostly rests for the woodwinds and brass, with some activity in the Piccolo, Oboe, Eb Clarinet, and Clarinet. Measures 199 and 200 feature more complex passages for the woodwinds and brass, including triplets and sixteenth-note runs. The Piano part has a prominent melodic line in the right hand and a supporting line in the left hand. The string section (Violins I and II, Viola, Violoncello, and Double Bass) plays a rhythmic pattern of eighth notes, with the Violins marked *pp* and *pochiss.* (pizzicissimo).





203

Fl. *pp non cresc.* *mf* *poco sfz*

Ob. *pp non cresc.* *mf* *poco sfz*

Cl. *pp non cresc.* *mf* *poco sfz*

Cbsn.

Hn.

Tpt.

Tbn.

Tub. B. to Vibraphone

Pno. *p* *mf*

Ped.

Vln. I pos. nat. *mf* *p* sul tasto sul pont. *mf* *pp* *poco sfz*

Vln. II pos. nat. *mf* *p* sul tasto sul pont. *mf* *pp* *poco sfz*

Vla. pos. nat. *mf* *p* sul tasto sul pont. *mf* *pp* *poco sfz*

Vc. pos. nat. *mf* *p* sul tasto sul pont. *mf* *pp* *poco sfz*

Db.

207

Fl.

Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* *sfz* *pp* *mf* *sfzpp*

*mf* *sfz* *pp* *mf* *sfzpp*

*mf* *sfz* *pp* *mf* *sfzpp*

*mf* *sfz* *pp* *mf* *sfzpp*

*mp* *sonoro*

*mp* *poco sfz*

*pp* *poco sfz* *pos. nat.* *sul tasto* *pos. nat.*

*pp* *poco sfz* *pos. nat.* *sul tasto* *pos. nat.*

*pp* *poco sfz* *pos. nat.* *sul tasto* *pos. nat.*

*pp* *pizz.* *pp* *poco sfz* *pos. nat.* *sul tasto* *pos. nat.*

*mp*

[illegible]

215

Fl. *mf* 7 7 3 5 *p* *mf* 3 *mf*

Ob. *mf* 3 3 5 5 *p* *mf* 3 *mf*

Cl. *mf* *p* *mf* 3 *mf*

Cbsn. *mp* 3 *fsfz* *mf* *mp* *mp*

Hn. *mf* *p* *mf* 3

Tpt. muted *mf*

Tbn. *mf* *mp*

Tub. B. *mf* l.v. *sempre* *mf* 3 *mp*

Pno. *f* *mf* 3 *mp* *mf*

(muted) pizz. Ped.

Vln. I *mf* arco *pp* sul tasto *f* *p* *mf* *p* 3

Vln. II (muted) *f* sul tasto *f* *p* *mf* *p* 3

(muted) pizz. arco

Vla. *mf* *pp* *f* *p* *mf* *p* 3

(muted) pizz. arco

Vc. *mf* *pp* *f* *p* *mf* *p* 3

(pizz.)

Db. *mp* 3

219

Fl. *f* 7 7 3 3 5 5

Ob. *f* 3 *mp* *f* 3 3 5 5 3 3

Cl. *f* 5 5 5 5 5

Cbsn. 3 3 *mf* *p*

Hn. (muted) 3 *mf*

Tpt. (muted) 5 *mf*

Tbn. (muted) 3 *mf*

Tub. B. *f* l.v. *sempre* 3 *mf* *pp*  $\phi$

Pno. *f* 3 *mf* *pp*

Vln. I *mf* (muted) *p* arco

Vln. II *f* (muted) *p* arco

Vla. *mf* (muted) *p* arco

Vc. *mf* *p* arco

Db. (pizz.) 3 *mp*

Edward Nesbit

Deor

DEOR

EDWARD NESBIT

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INSTRUMENTATION

3 clarinets in B♭ (all = bass clarinet in B♭)

harp

baritone solo

4 violas

2 double basses

Score in C

Duration c. 11'

TEXT

Welund him be wurman   wræces cunnade,  
anhydig eorl   earfopa dreag,  
hæfde him to gesiþþe   sorge ond longap,  
wintercealde wræce.   Wean oft onfond  
siþþan hine Niðhad on   nede legde,  
swoncre seonobende   on syllan monn.  
Pæs ofereode,   þisses swa mæg.

Beadohilde ne wæs   hyre broþra deap  
on sefan swa sar   swa hyre sylfre þing,  
þæ heo gearolice   ongieten hæfde  
þæt heo eacen wæs.   Æfre ne meahte  
þriste geþencan   hu ymb þæt sceolde.  
Pæs ofereode,   þisses swa mæg.

We þæt Mæðhilde   monge gefrugnon  
wurdon grundlease   Geates frige,  
þæt hi seo sorglufu   slæp ealle binom.  
Pæs ofereode,   þisses swa mæg.

Ðeodric ahte   þritig wintra  
Mæringa burg;   þæt wæs monegum cup.  
Pæs ofereode,   þisses swa mæg.

We geascodan   Eormanrices  
wylfenne gepoht.   Ahte wide folc  
Gotena rices.   Pæt wæs grim cyning.  
Sæt secg monig   sorgum gebunden,  
wean on wenan,   wyscte geneahhe  
þæt pæs cynerices   ofercumen wære.  
Pæs ofereode,   þisses swa mæg.

Siteð sorgcearig   sælum bidæled,  
on sefan sweorced,   sylfum þinceð  
þæt sy endeleas   earfoda dæl.  
Mæg þonne geþencan   þæt geond þas woruld  
wotig Dryhten   wendeþ geneahhe:  
eorle monegum   are gesceawað,  
wislicne blæd,   sumum weana dæl.

Pæt ic bi me sylfum   secgan wille,  
þæt ic hwile wæs   Heodeninga scop,  
dryhtne dyre.   Me wæs Deor noma.  
Ahte ic fela wintra   folgað tilne,  
holdne hlaford,   oþþæt Heorrenda nu,  
leoðcræftig monn,   londryht geþah  
þæt me eorla hleo   ær gesealde.  
Pæs ofereode,   þisses swa mæg.

A translation by Seamus Heaney of the poem can be found in Delanty, Greg and Matto, Michael, eds.,  
*The Word Exchange: Anglo-Saxon Poems in Translation*, New York-London: Norton 2011.

A recording of the poem read by Prof. Robert Fulk is available on request from the composer.

PROGRAMME NOTE

*Deor* is a setting of the Old English poem of the same name, which survives in a single manuscript, the Exeter Book from the late 10th century. The first five stanzas of the poem recount scenes from Germanic history and mythology, all involving misfortunes of one kind or another, and all end with the refrain 'Pæs ofereode, þisses swa mæg', translated by Seamus Heaney as 'That passed over, this can too.' The sixth stanza reflects on the first five and suggests that, when in the midst of suffering, 'A man...may think then that throughout this world the Lord in his wisdom often works change - meting out honour, ongoing fame to many, to others their distress', and that by seeing his suffering in a wider context he may alleviate it. The seventh and final stanza, however, sheds new and surprising light on the preceding six, and reveals the present suffering of the narrator to be no more than his loss of his job as a court minstrel. In this context the references to mythology come to seem ironic in their grandiosity, and are revealed to be no more than the narrator showing off his repertoire in the hope of finding a new job.

The musical structure follows the poetic structure, and consists of a highly contrasted stanzas followed by repeated (if varied) refrains. The music attempts above all to evoke the archaic nature of the poem, most explicitly in the white-note music of the opening stanza and in the plainsong-like quality of the refrain. At the arrival of the bathetic seventh stanza, a solemn melody played by the bass clarinet is undermined by unpredictable *scherzando* material on clarinets and violas in an attempt to re-create the irony of the text; this atmosphere of mock-seriousness continues until the music returns to the archaic atmosphere with which it began.

Deor

ANONYMOUS 10th CENTURY

EDWARD NESBIT

Clarinet in B $\flat$

$\text{♩} = 92$

*p senza vib., senza espress.*

*p senza vib., senza espress.*

*p senza vib., senza espress.*

Deor

*mp sonoro*

*p parlando*

*f maestoso*

*sub. p parlando*

*p parlando*

We - lund him be wur-man wræ-ces cun-na-de, an - hy - dig eorl ear\_ fo\_þa dreag, hæf-de him to ge-sip-þe

11

Cl.

*mp*

*mp*

*mp*

Hp.

*p l.v. sempre*

*affettuoso mp*

*mf*

*p parlando*

De.

sor - ge ond lon-gaþ, win - ter-ceal-de wræ-ce.

*mp mesto*

Wean oft on-fond

*p parlando*

sip þan hi-ne Nið-had on ne-

Vla.

*1 pizz.*

*p semplice*

Db.

*mf*

*mf*

*mf*

20

Cl.

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

Hp.

*nervoso mp*

*p calmato*

*pp*

De.

de leg-de, swon - cre seo - - no-ben - de on syl - - - lan monn.

*(pizz.)*

*2 muted, sul tasto, senza vib.*

*p*

*3 muted*

*p*

*mf*

*mf*

*mf*

*muted, arco*

*p*

*pos. nat., vib. norm.*



[illegible]

43

Cl.

B. Cl.

Hp.

De.

Vla.

Db.

**D**

*p* *pp* *pp* *p* *pp*

se - fan swa sar swa hy re syl fre ping, pæt heo gea -

(muted) **D** *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

*pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

52

Cl.

B. Cl.

Hp.

De.

Vla.

Db.

*p* *mp* *poco* *mp* *poco* *mp* *mp* *norm.* *mp* *poco* *mp* *poco* *mp* *pizz.*

*mp* près de la table *mp* *mp* *poco* *mp* *poco* *mp* *pizz.*

- ro - li - ce on - gie - ten hæf - de pæt heo ea - cen wæs. Æf - - - re ne meah - te þris - te ge - þen - - - can, hu ymb

(muted) *p* *mp* *poco* *mp* *poco* *mp* *pizz.*

[illegible]

85 **G**

Cl. *fp f fp f fp* *f fp fp f* *fp fp f fp* *ff*

Hp. *sfz p* *f fp* *f fp fp f* *fp fp f fp* *ff*

De. *sfz* *f* *sfz* *f* *sfz* *f*

Vla. *sfz* *f* *sfz* *sfz* *sfz*

Vla. *sfz* *f* *sfz* *sfz* *sfz*

Db. *sfz* *f* *sfz* *sfz* *sfz*

wur - - - - - don\_

[illegible]

[illegible]

129

Cl.

B. Cl.

Hp.

De.

(pizz.)

Vla.

Vla.

Db.

We ge - as - - - - - co-dan Eor - man-ri - ces wyl - fen - ne - ge - boht.







166

Cl.

B. Cl.

Hp.

De.

— wæ - re. Dæs o - - - fe - - - reo - - - - - de, \_\_\_\_\_

**M**

col legno

Vla.

Db.

176

Cl.

*p* *> pp* *p > pp*

B. Cl.

*p* *> pp* *p > pp*

Hp.

*p*

De.

*p* *mp* *p*

bis - ses swa mæg.

Vla.

*p* *pp* *p*

Db.

(pizz.) *mp*

N

$\text{♩} = 66$

take Bass Clarinet

*pp* *sonoro* *pp* *sonoro* *mp* l.v.

188

B. Cl.

*pp* *sonoro*

De.

*p* *mp* *p*

Si - teð sorg - cea-rig sæ - lum bi - dæ - led, on se - fan sweor - ceð, syl - fum þin - ceð þæt sy en - de-leas ear - fo - da

201

B. Cl.

*p* *mp* *pp* *p* *mp* *sfz* *p* *mp* *sfz*

Hp.

*p* *mp* *mp*

De.

*pochiss. f* *espress.* *p* *mp*

dæl. Mæg þon-ne ge þen - can þæt geond þas wo ruld. wi - - tig

Db.

(pizz.) *p* *p* *mp* *mp*

[illegible]



231

Cl.

B. Cl.

Hp.

De.

Vla.

Db.

*pp* *f* *p* *3 poco sfz*

*pp* *f* *p* *3 poco sfz*

*mp* *poco f* *mf cresc. poco a poco*

*mf l.v.*

*mf sentimentalmente*

- ne dy - re. Me wæs Deor no - ma.

*ppp pp* *f* *ppp* *3 poco sfz*

*ppp pp* *f* *ppp* *3 poco sfz*

*ppp pp* *f* *ppp* *3 poco sfz*

*ppp pp* *f* *ppp* *3 poco sfz*

*pp* *gliss.* *arco* *gliss.*

235

Cl.

B. Cl.

Hp.

De.

Vla.

Db.

*molto accel.* *take Bass Clarinet*

*mf* *cresc. poco a poco*

Ah - te ic fe - la win-tra fol - - - gað til - - - ne, hold - - - ne

*molto accel.* *without mute* *pp* *poco sfz-p* *p*

*without mute* *pp* *poco sfz-pp* *p* *sfz-mp*

*without mute* *pp* *poco sfz-pp* *p* *sfz-mp*

*without mute* *pp* *poco sfz-pp* *p* *sfz-mp*

*pp* *poco f* *gliss.* *sfz*

239 Prestissimo  $\text{♩} = 100$

B. Cl.

Hp.

De.

Vla.

Db.

*ff* *l.v.*

*ff furioso*

hla - ford, op - þæt He

R Prestissimo  $\text{♩} = 100$

*sfz-mp*

*ffp* *sfz* *sfz*

*p* *ffp*

*ff* *ff* *ffp*

*ff* *p* *ff* *ff* *mp f*

*sfz* *ff* *pizz.* *sfz*

243

B. Cl.

Hp.

De.

Vla.

Db.

*sfz-p* *sfz-p* *sfz-p* *sfz-p* *sfz-p*

*f* *sfz-p* *sfz-p* *sfz-p*

or - ren - da nu, leoð - cræf - tig monn,

*ff* *ffp* *ff* *ffp* *ffp* *ffp*

*ffp* *ff* *ffp* *ffp* *ffp* *ffp*

*p* *ff* *ff* *mf < ffp* *ff*

*pizz.* *ff* *ff*

*pizz.* *ff*

$\equiv$ 

252

Cl.

B. Cl.

Hp.

De.

*p dolce*

pæt me eor - la hleo ær ge - seal - de.

Vla.

Db.









[illegible]